

Á. KISS

THE LATE-ANTIQUITY TEXTILE COLLECTION
of the Museum of Industrial Arts

In the textile collection of the Museum of Industrial Arts there is a group of more than hundred and fifty pieces originating from the late antiquity which were purchased during the last years of the last century. A few of them have already been introduced drawing up at the same time some kind of historic picture about them. Now we have the opportunity to publish the whole of the collection. The catalogue of it is as follows:

1. Roundel. Plain purple wool cloth, with white linen embroidery. The pattern is surrounded by a row of white waving and a dark stripe; the internal field is filled with an endless motif of intersecting circles. The segments of circles are filled with interlacing and a cruciform design is each. Inv. No. 7480. From R. Forrer. Dia: 32. Literature: Kiss: 179. Plate 12.

2. Originally a round appliqué of dark purple wool on linen; circular surround with foliated tendrils; inside interlacing elements embroidered with white linen yarn. Inv. No. 7471. From R. Forrer. Dia: 18.

3. Larger rectangular detail of textile with scarlet-purplish and white wool weave on linen. Fretty design of antithetic squares with contiguous quadratically arranged ribbon loops, with a small square in the centre; the surround is a double stripe with interlacings inbetween; the border is trimmed with a row of vine leaves set on small arches. Inv. No. 7463. From R. Forrer. Dia: 39.

4. Textile strip. Reddish brown and white wool; between laced borders a linen woven geometrical design. Inv. No. 7460. From R. Forrer. Dia: 8,5 L: 20,5.

5. Detail of textile on linen grounding. Octagonal star pattern made of two intersecting squares. Purple coloured woollen pattern decorated with linen yarn. The internal square surrounded by interlacings, with a fretty design of diagonally set squares. In each corner of the background square stylised vine leaves. Inv. No. 7472. From R. Forrer. Dia: 41.

6. Detail of textile. Purple wool on linen; the ornamentation embroidered with linen; in a longitudinal stripe an interlacing structure includes square fields. A beading on the longitudinal side. Inv. No. 7477. From R. Forrer. Dia: 16, W: 8,5.

7. Detail of textile. Purplish brown woollen weave, decorated with white woollen thread. In the outer stripe octagonally arranged oblongs, inside grapes on foliated tendrils. With a row of leaves on the border. Inv. No. 7476. From R. Forrer. Dia: 7.

8. Quadratically shaped dark purple wool embroidered appliqué on linen, decorated with white linen and yellow woolen yarn. A surround of interlacing, in the internal square an eight-petal rosette. Inv. No. 7478. From R. Forrer. Dia: 16, L: 16,5.

9. Details of cloth on linen ground. Purple woollen weaves; the pattern is white and yellow linen embroidery. The design consists of two octagonal stars created by two squares placed diagonally on one another, and a roundel with round medallion decoration in the middle. The roundel is interlacing-decorated, in the centre a five-petal leaf design, corresponding with one of the octagons. Inv. No. 7474. From R. Forrer. Dia: 29.

10. Detail of textile, an application. Octagonal star consisting of two combined squares, purple wool woven. Inside an interlacing system embroidered with white and yellow linen yarn, with a small octagonal star in the centre. Inv. No. 7475. From R. Forrer. Dia: 16.

11. Round textile appliqué with a leaf-row surround, woven of dark brown and white wool; in the quadratic divisions of the internal field a compound interlacing system of linen embroidery with four square rosettes in the spacings. Inv. No. 62.1295.1. From the collection of Aladár Dobrovits. Dia: 17.

12. Textile appliqué, purplish brown and white wool; partly a stitched design, surrounded by a row of waving and divided into four square parts. Around the small squares lying in the centre of the squares an outer field consisting of four right-angle forms. Filled with a fretty design, and a cross figure in the centre. In two opposite fields strong lattice figures. Inv. No. 7462. From R. Forrer. 17×18 . Literature: *Az európai iparművészeti remekei* (The masterpieces of European Industrial Arts). Catalogue, Budapest, 1972. No. 2.21.

13. A strip of textile, partly embroidered, reddish brown. The symmetrically stylised floral arabesque ornaments are embroidered with white woollen yarn; in one of the two archedly tapered reserves a pattern of vine leaves. Inv. No. 7459. From R. Forrer. $8 \times 15,5$.

14. Round textile appliqué, woven of dark blue wool, embroidered with light-coloured undyed linen. Amidst the densely foliated vine tendrils, in a small circle a four-petal leaf. Inv. No. 7479. From R. Forrer. Dia: 18.

15. Dark brown wool woven textile strip. On a light-coloured ground a massive symmetrical tendril with a row of vine leaves on both sides. Inv. No. 9013. From R. Forrer. Dia: 3,5 W: 53.

16. Strip of textile, woven of yellowish and reddish brown wool; on one side continues in linen. The pattern is a rhythmic green foliation with a row of vine leaves on both sides. Inv. No. 7455. From R. Forrer. Dia: 14,3 W: 30.

17. Detail of wool cloth, dark blue and yellow, on linen. Vine tendrils rows spreading from the central branch through fan-shaped branchings. Inv. No. 7405. From Faiyum, donated by Dr. F. Becker. Dia: 30.

18. Reddish brown woollen appliqué on linen grounding — in it undyed linen ornamentation. An eight-petal star, formed of two intersecting squares with heart-shaped leaves in each corner. Great cruciform design in the central round field, groups of leaves joined by their stems. Inv. No. 7473. From R. Forrer. Dia: 29.

19. A double strip of white and brown wool on linen grounding; guttiform expanded foliage in the bends of tendrils. Inv. No. 7458. From R. Forrer. 12,5×24.

20. Fragment of a strip on linen grounding, woven of black and white wool with round leaves in the bends of tendrils. Inv. No. 7461. Donated by Dr. F. Becker. 9×12.

21. Octagonal field woven of undyed wool, with partly brownish black and partly brownish yellow pattern in it. Inside an octagonal rosette with a circle in the middle; the surround is a row of abstracted leaves. Inv. No. 57.544.1. Dia: 12.

22. Remnants of woollen cloth with dark bluish green squares rounded on both ends, showing a basic piece of clothing; the undyed and pinkish pattern is surrounded by a row of bulging leaves; the internal field covered with arabesques and foliage growing out from flower vases and a small medallion in the centre. Inv. No. 57.543.1. Dia: 11.

23. Square purple and raw-coloured wool woven appliqué on linen. Surrounded by a waving row. Inside a circular field with hardly distinguishable antithetic pairs of animals. Floral arabesque ornaments in the four corners. Inv. No. 57.786.1. From Ida Tarjáni Tóth. 20×21.

24. Wool woven dark purple and yellowish strip. A row of looped and interlacing round emblems between borders with wavings. Foliated floral ornaments in the corner cells; a stag in each emblem. Inv. No. 7408. From Dr. F. Becker. 16×21,5. Lit.: *Az európai iparművészet remekei* (The Masterpieces of European Industrial Arts). 1972. 22. No. 5.

25. Purple, dark orange and light yellow coloured wool weave on linen grounding, fringed on both sides; the pattern is a row of round medallions with stylised animal figures in them, one of them a hare. Inv. No. 7409. From Dr. F. Becker. Dia: 19 L: 24.

26. Detail of textile with two parallel bands; brick-red, with borders of waving on the edges, including stylised animals, lions, birds; on the ends dark coloured closings. Inv. No. 57.784.1. Dia: 8, L: 18.

27. Quadratic appliqué ornament, wool on linen; colours are purple, red, brown, green. Foliated surround; inside a wide round field with a silhouette resembling a hare. Inv. No. 8661. From the collection of Br. János Weissenbach. 15×16.

28. A detail of fabric of scarlet, brown, green, red and yellow wool on linen grounding. Quadratically shaped with four round fields, with a basket in each, containing stylised fruits. Inv. No. 7411. From R. Forrer. 21×27.

29. Dark and light brown coloured detail of woollen cloth. Its pattern is a system of octagonal panels with an animal figure in each panel; in the smaller squares of the interstices angled rosettes. Inv. No. 52.3534.1 (earlier: 8626/8) From R. Forrer (?). 13×17 .

30. Detail of woollen cloth. Brown and yellowish. The design is a system of octagonal sunk panels, a stylised animal in each and in the interstices angular rosettes in squares standing edgewise. Inv. No. 8626. From R. Forrer. 17×19 .

31. Detail of wool fabric, in scarlet, yellow, green, blue colours. The pattern is a stripe of octagonal sunk panel system, with squares in the interstices. On the two sides zigzagged borders with geometric rosettes in the bends. Inv. No. 8625. From R. Forrer. $11,5 \times 20$.

32. Silk cloth, damask weave; the ornament is a light yellow disc system on purple grounding; in the discs geometric cross rosettes and hooked crosses in the interstices. Inv. No. 8617. From R. Forrer. $6,5 \times 8$.

33. Wool fabric interwoven with yellow on red ground. Oblong shaped, fringed on one end. The design consists of rows of octagonal and round fields with compound star figures in each, as of herring-bone embroidery. Inv. No. 8628. From R. Forrer. 13×25 .

34. Detail of damask silk cloth, reddish brown on white ground. The pattern consists of discs in a chess-table design, alternatively with a star or a stylised three-leaved tree in them. Inv. No. 8616. From R. Forrer. $7,5 \times 11$.

35. Damask silk cloth. The decoration is a yellow quadratic network on brown ground, with a rosette in each section. Inv. No. 8615 a-b. From R. Forrer. 16×25 .

36. Wool woven textile, brown and green. Rows of squares imitating a coffer structure, with geometric figures in each coffer. Inv. No. 8627 a-b. From R. Forrer. $9,7 \times 25$.

37. Woollen fabric, with dark brown ornaments on light brown grounding. The pattern is made up of squares with diagonal crosses in each. Inv. No. 8633. From Margit Alapi Salamon. 10×15 .

38. Two-piece fragment of a wool cloth; multicoloured. With wavy tendril-ornamented border, internally with a network of round and oval medallions filled with stylised animal figures which take place amidst rich zigzagged figuration. Inv. No. 7430. Donated by Br. J. Weissbach. Dia: 17.

39. Wool woven multicoloured, scarlet, green, yellow, white and black oval medallion; with a three-stripe surround. Inside stylised human and animal figures; in the centre a smaller medallion with a tree of life with an animal on both sides. Inv. No. 9021. From R. Forrer (1899). Dia: 35.

40. Wool woven oval appliqué with multicoloured linen yarn embroidery. Triple surround, in the internal field two antithesized symmetrical animals on a floral branch and a small medallion in the centre. A part of the damaged decoration is almost indiscernible. Inv. No. 8663. From R. Forrer. Dia: 26,5.

41. Wool woven oval appliqué with red, yellow and blue silk yarns on an undyed linen ground. A series of oval emblems with triple surround, in the emblems alternatingly figures of four legged animals and birds. Heavily damaged. A grave find. Inv. No. 8674. From R. Forrer. Dia: 28.

42. Multicoloured medallion, wool woven; rich stylised surround, with a pair of antithetic equestrian figures and a dog below each of them. Defective. Inv. No. 7435. From R. Forrer. Dia: 26.

43. Strip of wool cloth, multicoloured; a floral scroll with human figures in the interstices; in the middle a tree in a medallion, in other parts an animal figure amidst floral ornaments. Inv. No. 9022. From R. Forrer (1899). L: 33.

44. Wool woven strip, multicoloured. The end rounded in a semi-circular arch is formed into an oval medallion (orbiculus) with a human figure in it. The borders consist of rows of stylised fish, inside symmetrical ornamentation. Inv. No. 7433. From R. Forrer. L: 32. Lit.: *Az európai iparművészet remekei*. Catalogue, Budapest 1972. 21. No. 3.

45. Multicoloured strip of wool cloth. The borders are rows of fish, inside floral stylisation, a human figure — standing figure of an angel (or saint?) with nimbus — furthermore, a head-and-shoulder portrait of a man. Unrecognisable Greek letters. Inv. No. 7434. From R. Forrer. L: 31.

46. Detail of wool cloth; a number of medallions with stylised ornamentation. Inv. No. 7432. From R. Forrer. Dia: 46.

47. Detail of wool cloth; Fragment of a multicoloured strip with a dog figure mauling a stag in the midst of stylised ornamentation. Inv. No. 62.1167.1. Dia: 21.

48. Detail of wool cloth, consisting of two parts, multicoloured, scarlet, pink, yellow, two kinds of blue, and green. In the interstices of the ornaments two antithetic bird figures. Inv. No. 7420. From R. Forrer. Dia: 34.

49. Detail of a wool cloth strip; arched row of medallions between two stripes of a double border. Among them a pair of antithetic birds, in one of the medallions figure of a woman with jewels and a veil. From Faiyum. Inv. No. 7419. From R. Forrer. L: 20.

50. Detail of wool cloth; dark blue and multicoloured pattern on undyed grounding. A damaged medallion and beside it a detail of a stylised human figure. Inv. No. 57.785.1. Dia: 16.

51. Detail of a wool cloth, multicoloured. A border of stylised fish; inside a larger but destroyed circular field, surrounded by interlacings. In the field lying between two parts mythological figures of a water scene. Inv. No. 9003. Donated by Br. J. Weissenbach in 1899. Dia: 24.

52. Detail of a wool cloth, with a red and green geometric pattern with a surround of black on yellow ground; also some ornamentation of stylised leaves. Inv. No. 62.1168.1. Dia: 20.

53. Remnant of a wool cloth strip, red, blue, green, yellow. In the lateral borders a light coloured row of tendrils; inside a row of medallions created by overlapping interlacements; in each section a figure of stylised fish. Inv. No. 9018. From R. Forrer. Dia: 19.

54. Two details of a wool woven strip. With a multicoloured double surround, in the middle a row of oval medallions and in the interstices on both sides similar fields cut in two parts with motifs showing the tree of life. All parts filled with rows of "gem" motifs. Inv. No. 9019 a-b. From R. Forrer (1899). 25,5×10,5.

54/a. Fragment of a wool cloth, of sheer material; from the pattern of its border two members of a stylised leaf row remained; besides, a scene with figures on a purple ground. Towards the edge an angel with aureola bending over Mary who is sitting in the other half of the field divided by a standing floral motif with her legs on a blue foot stool. (In Mary's lap Jesus (?), hardly discernible.) The two latter figures with aureola, too. This side of the fragment is bordered by a similar plant. The robe of the angel is whity and blackish, Mary's is whity (with golden glitter). Inv. No. 82.158.1. Purchased from Antal Pethő. Dia: 11,1

55. Two details of strips, wool on linen; embroidered with yellow, blue, green, brown silk thread. A pattern consisting of bird figures in oval fields; on both sides borders with "gem" motifs. Inv. No. 7465. From R. Forrer. L: 33.

56. Fragments of wool cloth on linen ground, with ornamentation of brown, yellow, green, blue silk embroidery; a double pattern running between two stripes; the patterns are elongated fields with white surround including stylised figures. Inv. No. 8678. From R. Forrer. Dia: 18.

57. Fragment of wool cloth. On a strong linen ground scarlet, yellow, green and blue wool yarns and twisted linen threads. The pattern is a longitudinal wide central field between geometrically ornamented borders and a larger palmette in it; beside it arabesque details. Inv. No. 57.476.1. From Ida Tarjáni Tóth. Dia: 11.

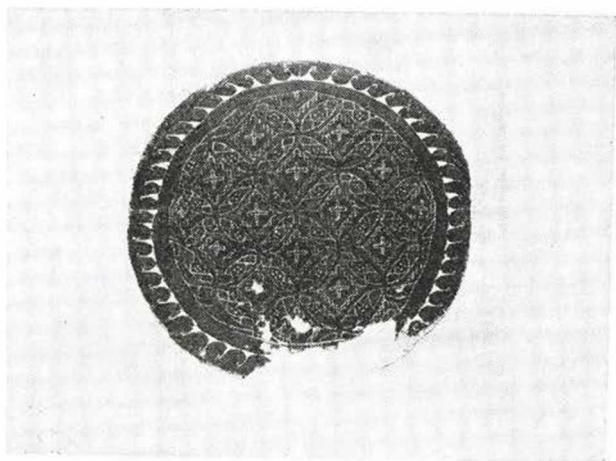
58. Wool woven strip on linen; the pattern is a row of rosettes with large petals, amidst them a lozenge each, on both sides a blackish border. Inv. No. 7464. From R. Forrer. L: 17.

59. Wool woven strip on linen; embroidered with silk, red and black, with a four-fold border, two of which are beaded; inside a row of oval tendril-like elements. Inv. No. 8654. From R. Forrer. L: 14.

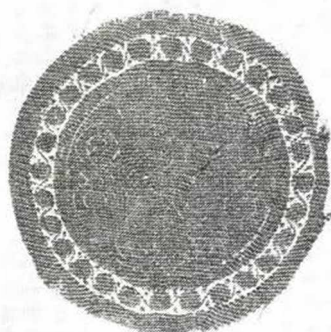
60. Silk woven strips on remnants of an olive-green wool cloth; on two of them clearly discernible pattern of black, yellow and light blue foliated scrolls. Inv. No. 7400. From R. Forrer. 1,20×0,305.

61. Wool cloth in black, white, red, yellow, green and blue colours. A broad central field between two borders. The edges are rows of flower petals in graded colours. In the oval reserves of the inner field a pair of stylised antithetic parrots (?) and in the intermediate spaces symmetrical arabesques. (The suspicion of it being a forgery cropped up.) Inv. No. 7410. From R. Forrer. Dia: 23.

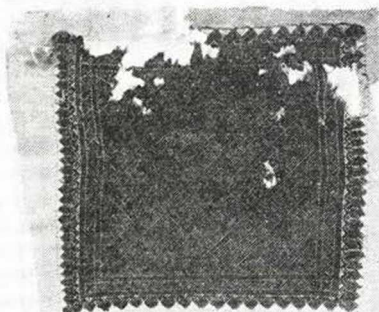
62. Wool woven round appliqué; light brown, green greenish blue and dark blue patterns made of twisted linen yarn. A plain surround; in the dark turquoise internal field two human figures with nimbus and hands in a blessing position. Above them a flying angel figure and below frag-



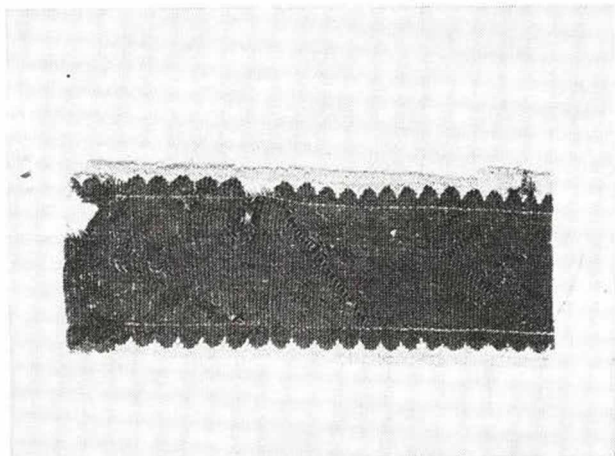
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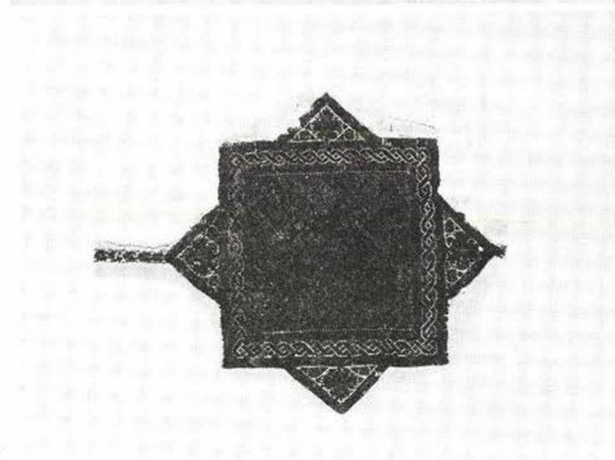
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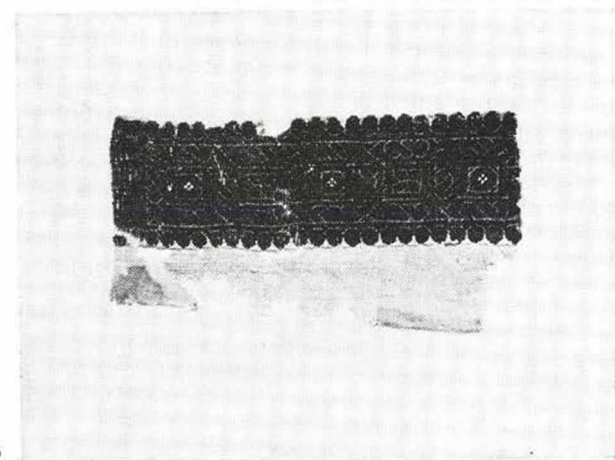
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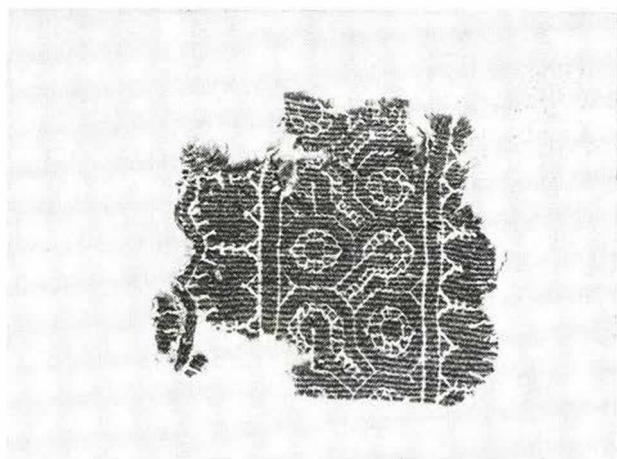
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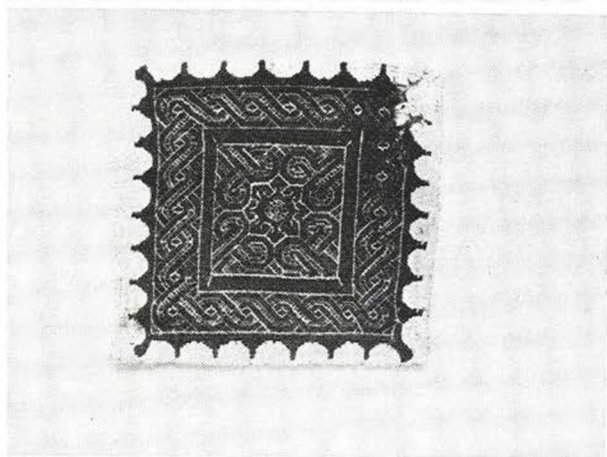
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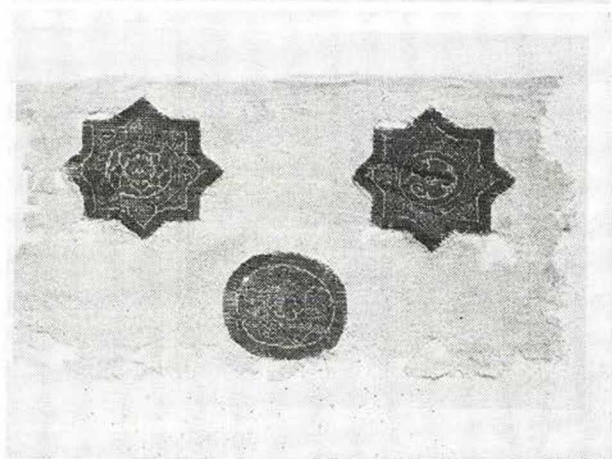
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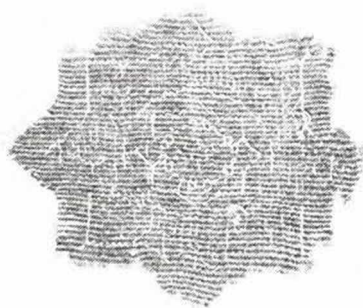
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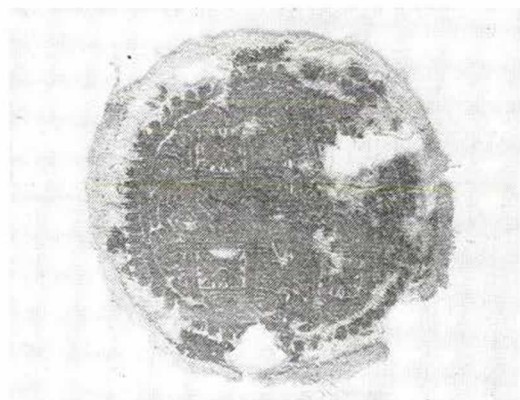
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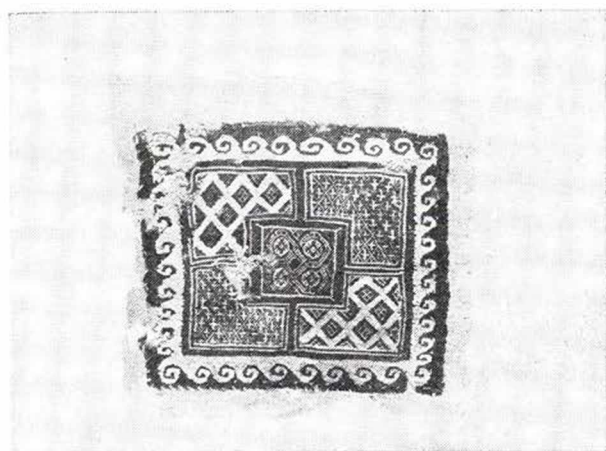
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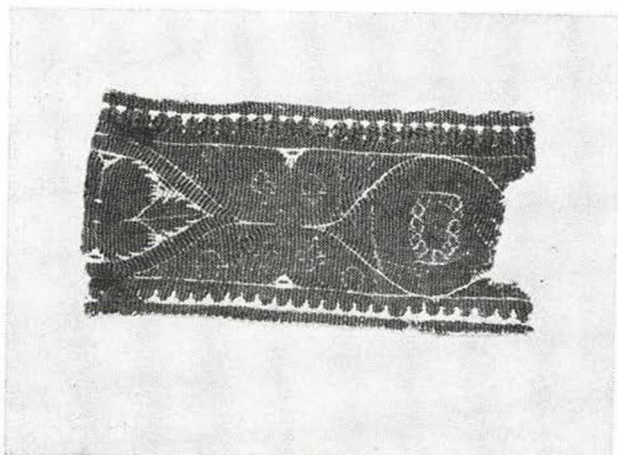
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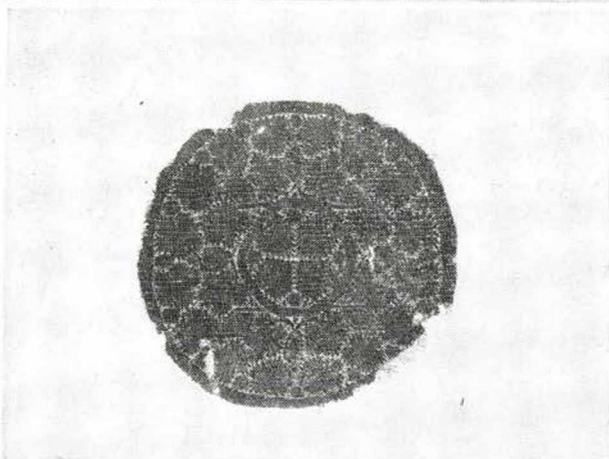
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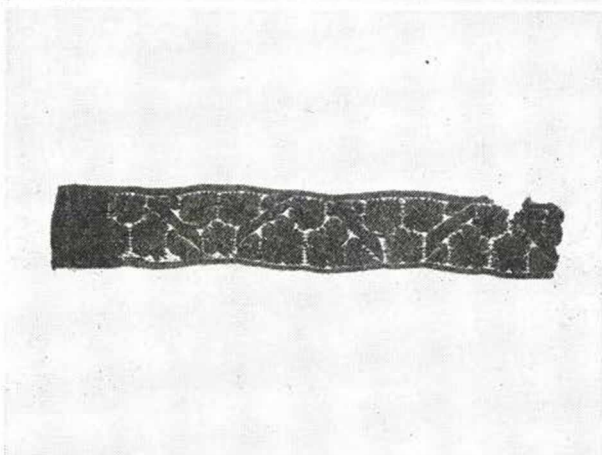
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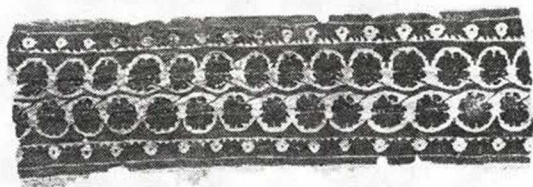
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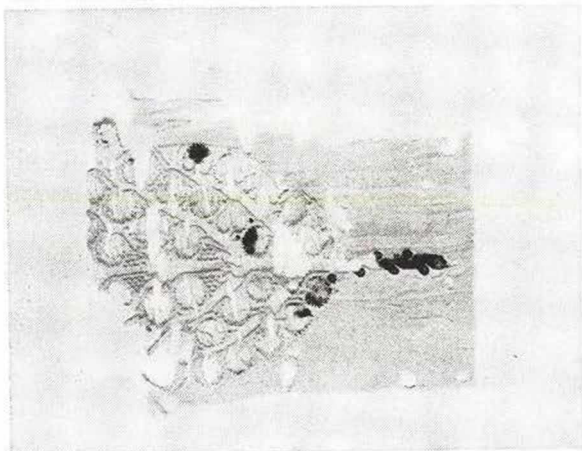
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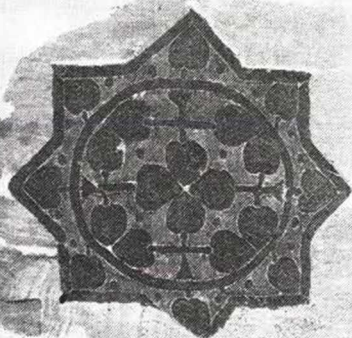
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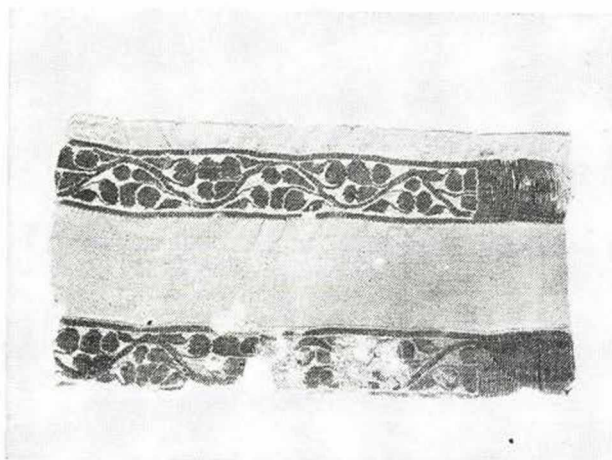
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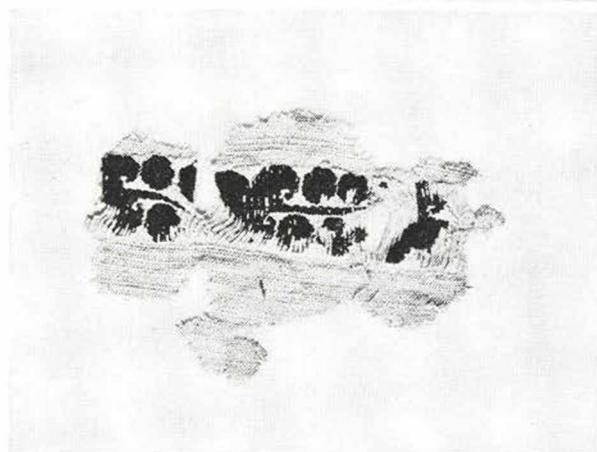
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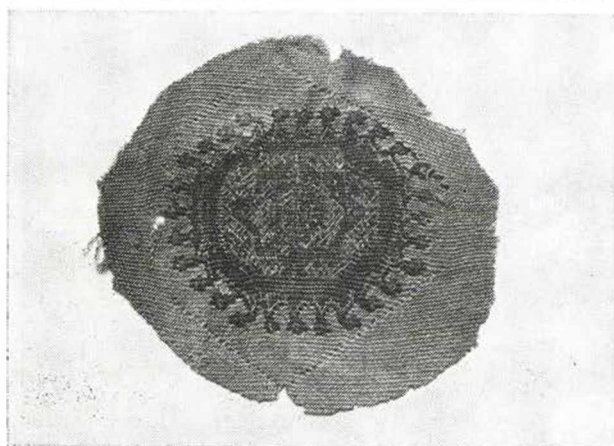
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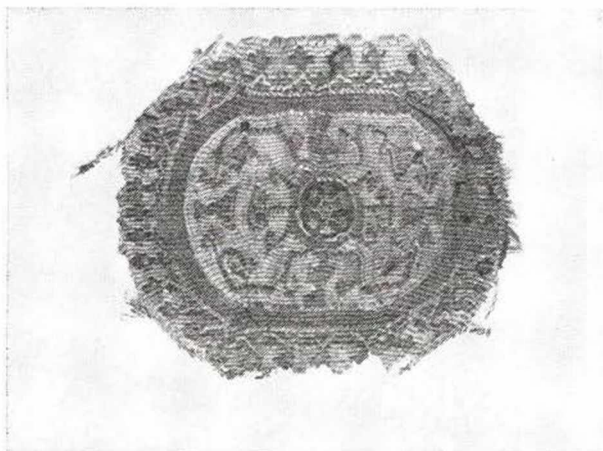
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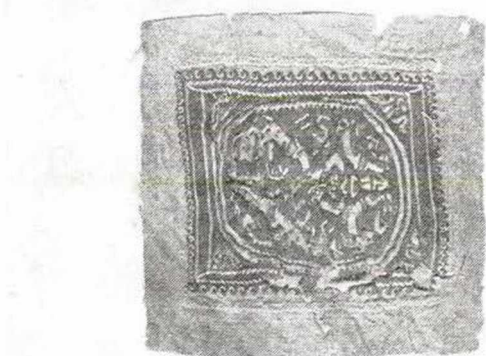
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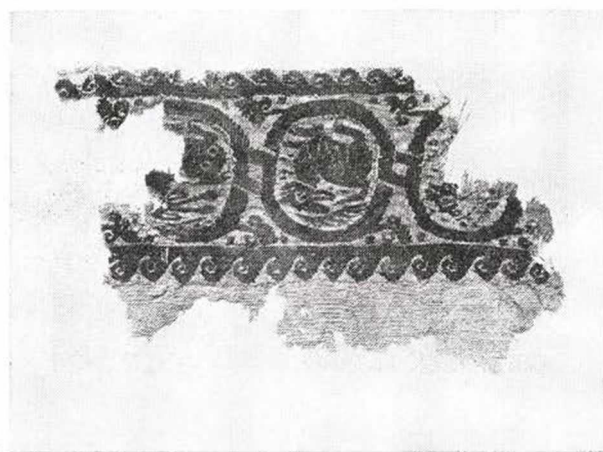
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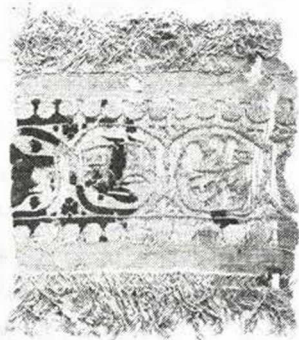
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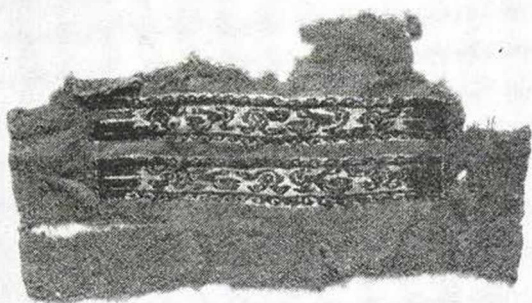
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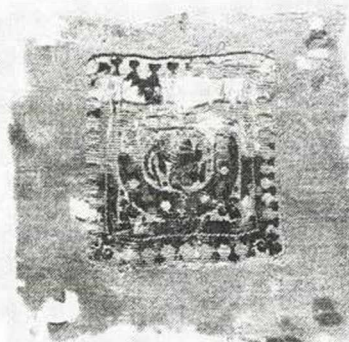
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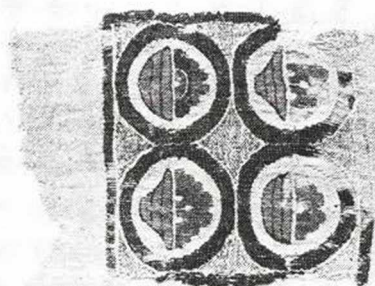
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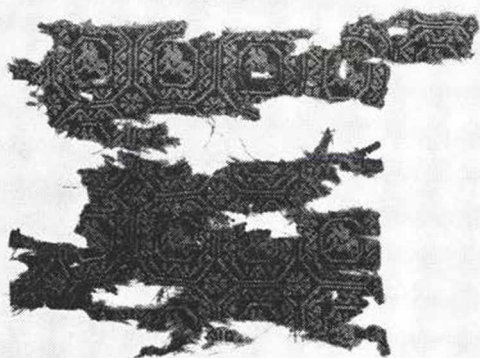
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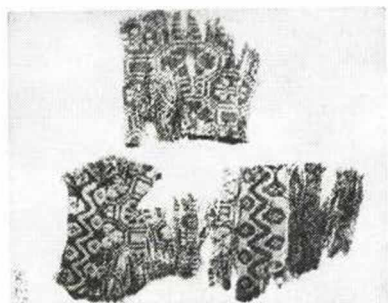
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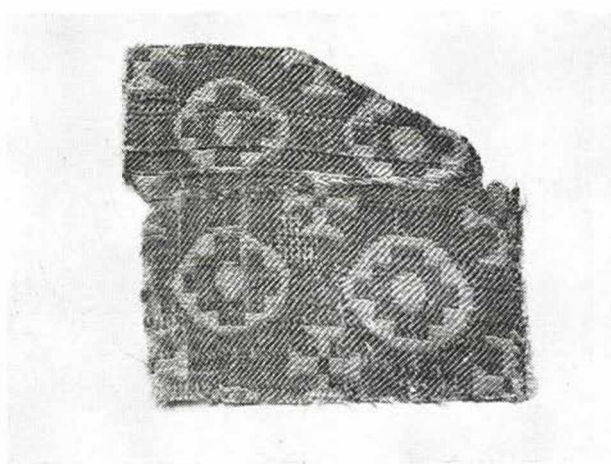
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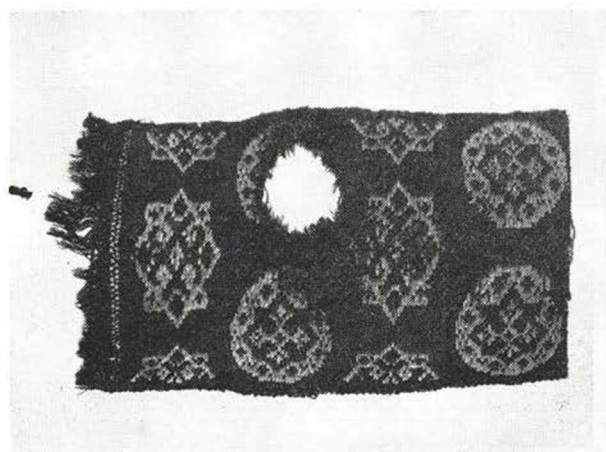
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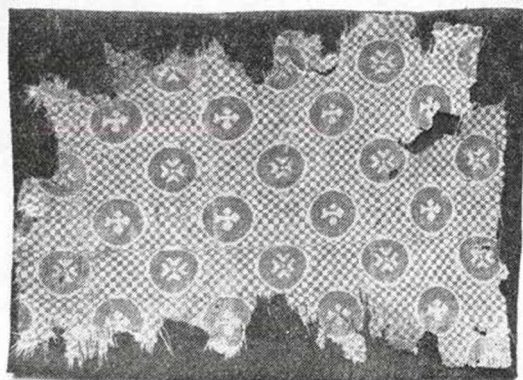
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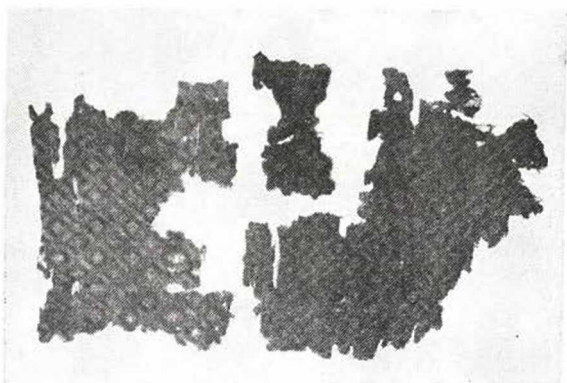
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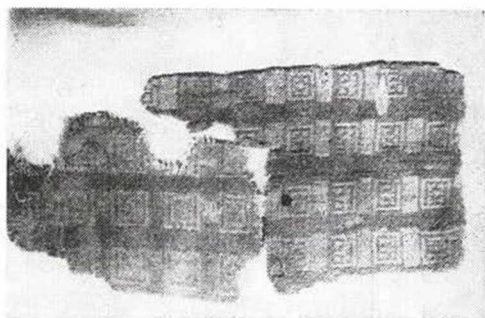
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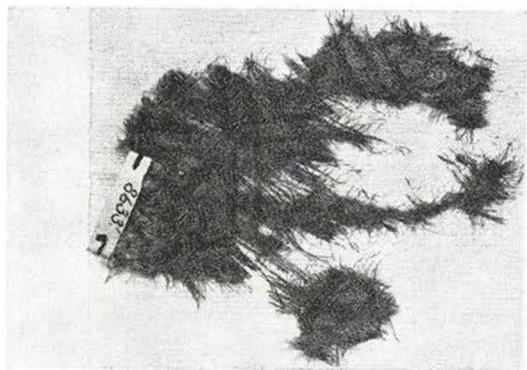
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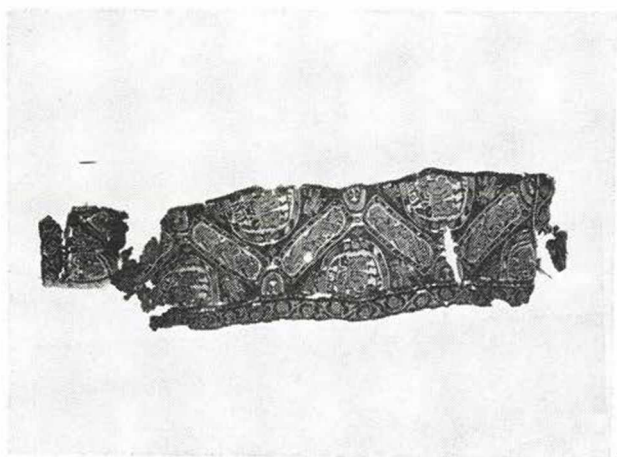
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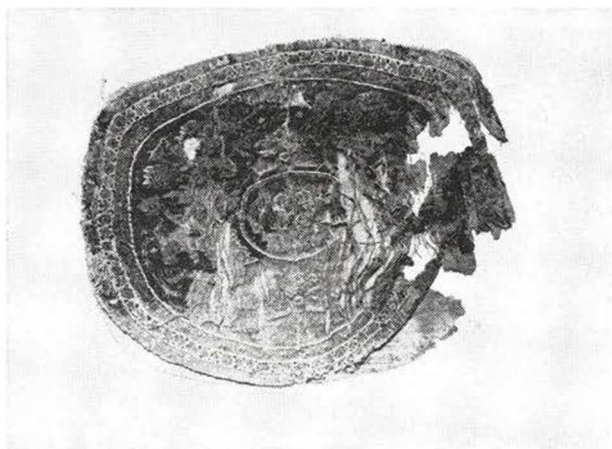
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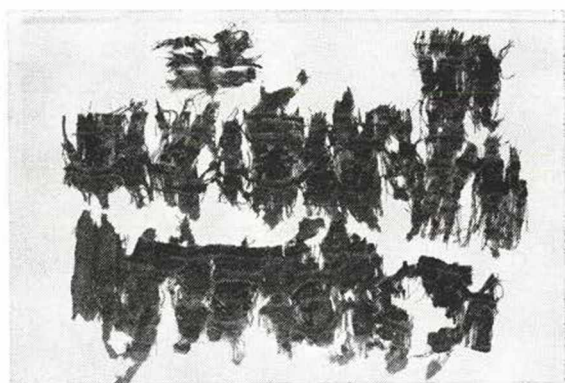
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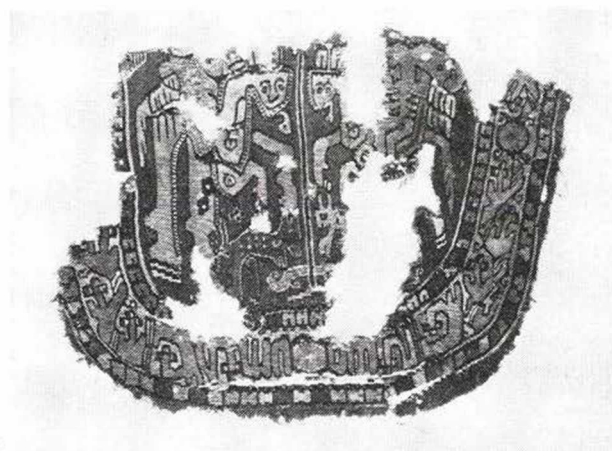
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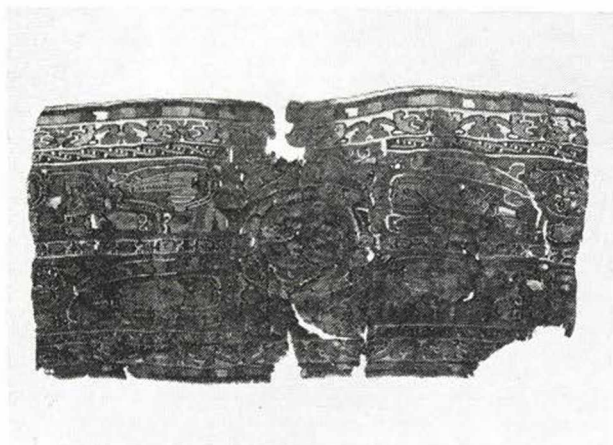
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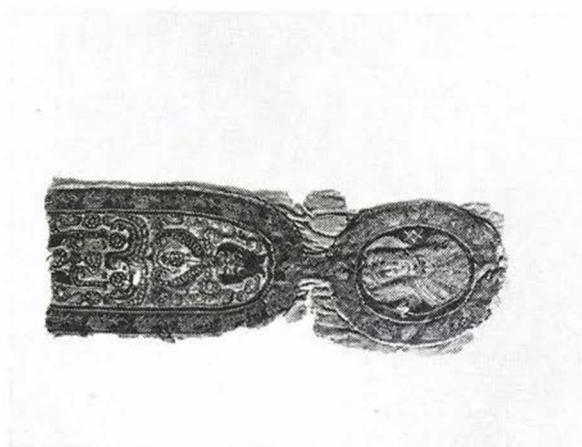
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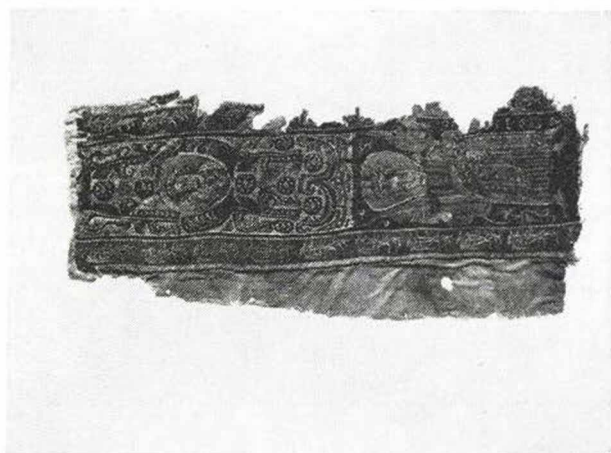
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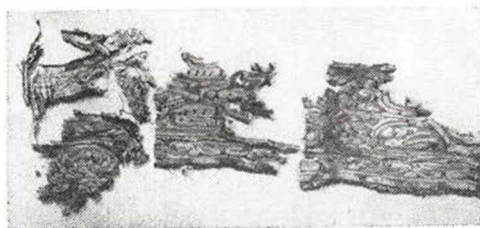
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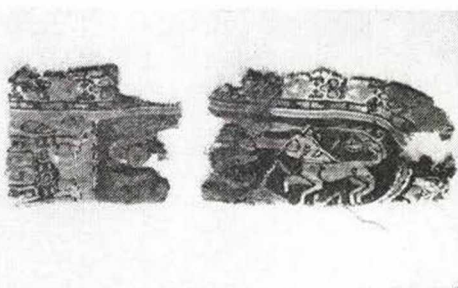
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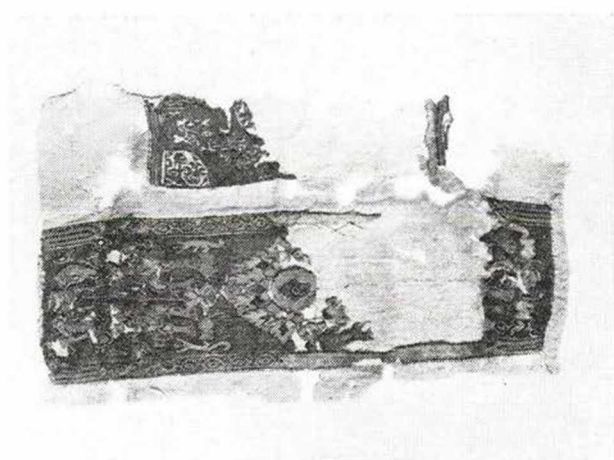
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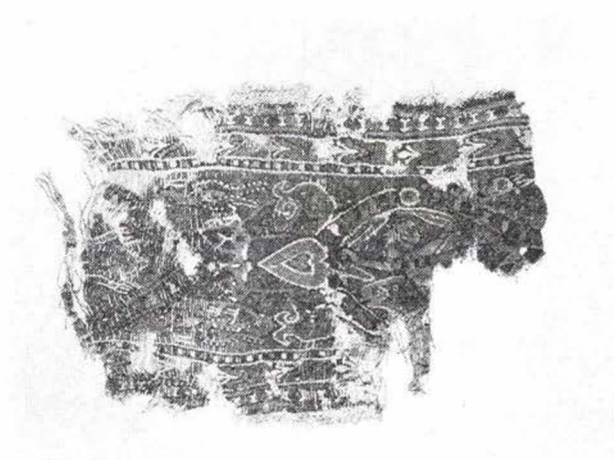
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48



49

mentary figures of small animals. The fabric continues in blue frayed details. Inv. No. 57.470.1. From Ida Tarjáni Tóth. Dia: 11.

63. Wool woven round appliqué; with red, yellow, brown greenish and blue colours. The damaged surround is made of stylised tendrils; in the sections of the fretty central field figural representations; centrally a man's head, in the rest dogs and indiscernible bird figures. Inv. No. 7417. From R. Forrer. Dia: 14.

64. Wool woven round appliqué; the brown, green, blue surround is a zigzagged row of figures; the inner part is a fretty design of arabesque decorations, in the sections fruit stands and birds; in the middle a human figure. Inv. No. 7415. From R. Forrer. Dia: 19. Lit.: *Az európai iparművészet remekai*. Catalogue, Budapest 1972. 22. No. 5.

65. Wool woven round appliqué, red, yellow, green and blue coloured. The surround is a zigzag row of figures; inside floral decoration, life tree, pomegranate figures, and rosettes inbetween. Inv. No. 7425. From R. Forrer. 17 × 25.

66. Detail of wool cloth, multicoloured. In the surround bordered with double beading a rich coloured row of foliage and flowers; in the internal field detail of an extensive ornament system: leaf patterns in a structure of reserves growing into one another. From Faiyum. Inv. No. 7425. From Mrs Br. Béla Lipthay. Dia: 10.

67. Wool woven appliqué on linen ground, in red, yellow, greenish and dark blue colours. In a simple surrounding stripe a spacious thin-line floral arabesque ornamentation with flowers. Inv. No. 8658. From Miksa Herz. Dia: 23.

68. Quadratically formed detail of with a foliage decorated medallion of linen and red wool threads. In the four corners a bird figure each, in the medallion a drawing-like representation of four animals following one another. Inv. No. 8662. From R. Forrer. Dia: 14.

69. Detail of wool cloth; consists of a zigzag scroll, filled with white arabesques on red ground and similar oval fields on both sides. Inv. No. 7407. From R. Forrer. Dia: 13.

70. Damask-like silk weave; a row of black arabesques on light brown ground. The scroll interrupted by some octagonal fields with four-fold heart-shaped rosettes in them. Inv. No. 8676. From R. Forrer. Dia: 16.

71. Detail of wool cloth with red, yellow, blue, green and white colours. Coloured flowers on red ground with elliptic reserves. Inv. No. 8642. From R. Forrer. Dia: 27.

72. Strip of wool cloth; its colours are red, blue, brown, green and white. On one side a border of double angled chain design. In the main field light-coloured meander and arabesque interlacing. Inv. No. 7466. From Dr. F. Becker. L: 45.

73. Strip of wool cloth; dark blue, with a white linen pattern of zigzag arabesque foliated scroll and white hexagonal fields in the sections. Stylised floral design in each of them. From Faiyum. Inv. No. 7649. From Dr. F. Becker. L: 30,5.

74. Fragment of silk cloth, with damask weave. Yellowish decoration on reddish brown ground; square fields created by stylised flowery scrolls; flower motifs in the interstices. Grave find from Akhmim. Inv. No. 8677. From R. Forrer. Dia: 15.

75. Strip-shaped detail of wool cloth, with blue, red, and yellow colours. In a medallion head-and-shoulder portrait of a man with nimbus; in the sections built up by symmetrical stylised scrolls a pair of birds, animals in twos and two dogs; all of them in antithetic position. Inv. No. 7418. From R. Forrer. Dia: 34.

76. Detail of wool cloth of violet and yellow threads. Next to a light coloured border a beaded surround, inside geometric arabesque rows in three stripe-shaped fields. Inv. No. 7406. From R. Forrer. Dia: 10,5.

77. Silk damask; brown pattern on yellowish ground; in a circular field a geometric ornament, partially stylised tree of life. (?) Inv. No. 8619. From R. Forrer. Dia: 16,5.

78. Wool cloth, red and two-shaded blue on white ground. Detail of a roundel. The double surround and the medium field filled with geometric patterns. In the outer broader one compound rows of rosettes in a circular frame. In the innermost part a large radiating rosette. Inv. No. 7469. Donated by Br. J. Weissenbach. Dia: 17,5.

79. Fragment of a silk damask strip. White patterns on brownish grey ground; squares with intersecting geometric coordinate-like lines. Inv. No. 8618. From R. Forrer. L: 25.

80. Fragment of cloth; coloured wool thread pattern on linen warp. Yellow heart-shaped figures in a narrow border with red ground. In the central yellow stripe pairs of antithetic birds and blue and green-petalled stylised flowers. Torn, fragmentary. Inv. No. 80.283.1. From the Papolezy bequest. Dia: 12,5.

81. Detail of wool cloth on coarse linen grounding, with blue stripes; on these, red, yellow, green and blue colours. The pattern consists of stylised flowers arranged in rows. Inv. No. 57.471.1. From Ida Tarjáni Tóth. Dia: 19.

83. Detail of silk cloth, on loosely woven linen. Rows of multi-petal stylised small flowers and leaves, on the edge a border of small patterns. Fringed. Inv. No. 8675. From R. Forrer. Dia: 30.

84. On loosely woven linen grounding, wool woven spear-shaped leaves on linen stems, between green and yellow stylised flower rows. Inside of them stylised design. Inv. No. 24.452. Dia: 41.

85. Double wool woven strip with red, yellow, two kinds of blue colours; it consists of two stylised foliage and flower rows, between them three looser rows of flowers. Inv. No. 7428. From R. Forrer. Dia: 35,5.

86. Detail of woollen garment decoration; with originally undyed (later discoloured into light brown), black, brown, green and a little of white linen yarn. Surrounded with a waving row. In it a leaf-shaped field, with a design of white linen. The connected stem-part filled with interlacing. Inv. No. 57.472.1. From Ida Tarjáni Tóth. L: 15,5.

87. Detail of wollen garment decoration. Leaf-shaped ornamentation, with colours undyed — later discoloured into light brown, brown, red, green and greenish blue. Surround of a waving row with small waves. In the central field three three-petalled flowers flower leaves with stems. Inv. No. 57.479.1. From Ida Tarjáni Tóth. Dia: 14.

88. Detail of woollen garment decoration; shreds of textile originally undyed and later discoloured into light brown. A spær-leaf shaped field, black, brick-red, yellow, green and dark blue with interlacing surround, the internal border filled with stylised flowers. The connected stem with two foliage rows. Inv. No. 57.473.1. From Ida Tarjáni Tóth. Dia: 16.

89. Detail of woollen garment decoration, on coarse linen grounding; multicoloured, with an indistinguishable internal ornamentation. Inv. No. 61.184.1. From Mrs. László Dömötör. Dia: 15.

90. Woollen garment decoration, a clavus strip, with brownish black design on undyed ground which later became dark yellow. Surrounded by waving, more internally a stylised scroll in two light stripes which are interrupted by two dark central oblongs. Ends in a round orbiculus. On one side of the light coloured grounding a row of looped stitch, with a smaller and a larger fringe. Inv. No. 57.474.1. From Ida Tarjáni Tóth. L: 30.

91. Black, red, blue wollen strip on whitish coarse linen grounding. Oblong fields divided by strong double black stripes, in them silhouette-like stylised floral arabesques, on the ends of tendrils one-sided leaves. Inv. No. 7404. Donated by Miksa Herz. Dia: 16.

92. Woollen strip with a zigzag-line pattern and dots in the bends. In the intermediate spaces geometric stylisation of flower figures. The borders on both sides made of zigzag figures, too. Inv. No. 9017. From R. Forrer. Dia: 29.

93. Coarse linen, with a striped pattern, in it a larger interlacing between stripes of interlacings interwoven with black silk threads. Find of an Egyptian tomb. Inv. No. 8666. From Miksa Herz. Dia: 16.

94. Wool cloth with red, yellow, green black colours; a row of squares contacted edgeways, in them arabesques and structures created by four small squares with a geometric heart-shaped figure in each. Inv. No. 9015. From R. Forrer. L: 22.

95. Woollen strip on a coarse linen ground, with a row of octagonal figures; the latter filled with zigzag and trapezoids divided into four parts. Inv. No. 7423. From R. Forrer. L: 35.

96. Woollen strip in red, yellow, green and white colours, with star-cross and cruciform figures. Inv. No. 9016. From R. Forrer. D: 27,5.

97. Wool woven strip with geometric design of red, brick-red, dark blueish green, light green colours. On both ends stylised twin floral figures amidst rows of widening sticks. Inv. No. 57.475.1. From Ida Tarjáni Tóth. L: 50.

98. Detail of a wool woven strip; a pattern of two shades of blue and yellow colour on red ground; on one side herring-bone stitch-like light design, in the main field of the strip rows of arrow-shaped elements. Inv. No. 7467. From R. Forrer. L: 29.

99. Wool strip on linen grounding. On both sides of the stripe running in the middle coloured stylised symmetric foliated scroll, with red, pink, green colours. From Faiyum. Inv. No. 7468. From Dr. F. Becker. L: 27.

100. Detail of wool cloth; with red, yellowish, black and deep green patterns on linen; between two red stripes a massive green wavy tendril with a round leaf in each of the bends. Inv. No. 7414. From R. Forrer. L: 32,5.

101. Wool woven strip with violet and greyish colours; a spiral scroll with thin foliated tendrils in the interstices. Inv. No. 7456. From R. Forrer. L: 21.

102. Loop-woven white wool pattern on coarse linen grounding, red, orange, blue coloured; a massive interlacing between two borders. Inv. No. 7422. From R. Forrer. L: 35.

103. Detail of wool cloth with three broader and three narrower stripes of brown, blue and black colours each. The broader ones created by rows of light-coloured squares. Inv. No. 8656. From Miksa Herz. Dia: 28.

104. Beside a threefold blue stripe on yellow silk ground, a wool woven brown, blue and white main stripe, with a row of ornaments in it resembling Kufitic letters. Inv. No. 7401. From R. Forrer. Dia: 31.

105. Wool cloth strip, white, red, blue, on preserved side a border of waving; its motif formed of flexible stylised figures. Inv. No. 7424. From Dr. F. Becker. Dia: 34.

106. Blue and black silk woven double strip on coarse linen ground, on one end fringed, with a row of geometric figures. Inv. No. 9012. From Miksa Herz. Dia: 38.

107. Detail of linen weave; on the longitudinal side black and blue silk woven band with geometric arabesque pattern in it; an angular interlacing system, consisting of longitudinal hexagon fields and among them smaller or larger squares; in the hexagons Arabic letters. Inv. No. 8665. From Miksa Herz. Dia: 28.

108. Detail of linen cloth; oblong-shaped with three silk woven stripes, in blue and yellow colours, partly with fretty trimming; geometric arabesque patterns, angled interlacing with hexagonal fields, in them lattice-like and other cornered figures. Inv. No. 8664. From Miksa Herz. Dia: 33.

109. Fragment of a wool cloth; with silk woven black, brown, yellow, pink, two-shaded blue decoration: the pattern consists of three squares and a longitudinal band, all of them with stylised arabesque motifs, the outermost square with chessboard pattern. Inv. No. 8667. From Miksa Herz. Dia: 37.

110. Fragment of plain woven wool grounded cloth, originally undyed, later turned strongly yellow. Design of crutch-type cross, made of red, ochre, green and dark blue yarns; small, coloured "gem" patterns in it. Inv. No. 57.782.1. From Ida Tarjáni Tóth. Dia: 11.

111. Fragment of plain woven wool grounded cloth, originally undyed, later turned strongly yellow. Design of crutch-type cross, made of red, ochre, green dark blue yarns, small, coloured "gem" patterns in it. Inv. No. 57.783.1. From Ida Tarjáni Tóth. Dia: 10.

112. Detail of wool cloth in white, red, brown, blue colours; with a white border; light-colour grounded oval reserves on plain grounding with rosettes in each, formed of four combined heart-shaped figures. From Faiyum. Inv. No. 7427. From Dr. F. Becker. Dia: 10.

113. Detail of wool cloth on coarse linen grounding; with red, yellow and green colours. A rosette made of four heart forms, with a circle in its centre. From Faiyum. Inv. No. 7426. From Dr. F. Becker. Dia: 13.

114. Wool woven strip with yellow, brown, red and violet colours; so-called "rainbow" zigzag pattern, with disks amid them. Inv. No. 9008. From R. Forrer. Dia: 23.

115. Detail of cloth of yellow linen and red and dark blue woollen threads, on brown ground. The pattern is a dense lozenge meander, extensive in space and animated by small similar squares. Inv. No. 7402. From R. Forrer. Dia: 23.

116. Detail of cloth, on linen ground. Woven partly of linen and partly of yellow and green woollen threads. The sculpturesque pattern in one of the longitudinal stripes is a lattice of lozenges with smaller differently coloured lozenges in the sections. The pattern of the other stripe is a row of indiscernible geometric figures. From Faiyum. Inv. No. 7470. From Dr. F. Becker. Dia: 26.

117. Detail of a wool cloth, red. Dense lozenge meander figures with a sculpturesque design in two stripes. From a grave find. Inv. No. 8643. From R. Forrer. Dia: 12.

118. Wool cloth detail; woven with red and blue silk thread on brown ground; the ornamentation is a sculpturesque diagonal structure of squares. Inv. No. 8644. From R. Forrer. Dia: 14.

119. Loop woven linen strip on linen ground, with reddish brown and green colours. The pattern is a row of wedged triangles. Inv. No. 7421. From R. Forrer. Dia: 23,5.

120. Wool and hemp woven red coloured strip, slashed in the middle, narrowing towards the two ends. The pattern is a row of lozenges between perpendicular fields. Inv. No. 9009. From R. Forrer. Dia: 29.

121. Wool cloth detail, with brown, yellow, two kinds of green and blue colours. A zigzag-line rainbow band divides it in two parts, in these foliated patterns. Inv. No. 7413. From R. Forrer. Dia: 11.

122. Detail of coarse hemp linen. Triple, spiral-ended, angular pattern. Detail of a mummy cloth from a tomb of Thebes. Inv. No. 7446. From Dr. F. Becker. Dia: 14,5.

123. Fragment of a wool cloth. Red, yellow, green, blue wool on linen ground. A pattern of flexibly shaped foliage. Inv. No. 7429. From Br. J. Weissenbach. Dia: 30.

124. Fragments of wool cloth, with printed blue and green pattern on yellow ground, a one-sided palmette scroll with petals. A grave find. Inv. No. 8629. From R. Forrer. Dia: 18.

125. Silk cloth with green, yellow, brown and black stripes, with single metallescent leather threads inbetween. A grave find. Inv. No. 8641. From Miksa Herz. Dia: 35.

126. Linen, with triple brown stripes on black ground. Inv. No. 8649. From Miksa Herz. Dia: 15,5.

127. Wool cloth strips with red, yellow, blue, brown, green bands on them. A grave find. Inv. No. 8622. From R. Forrer. Dia: 28.

128. Striped wool cloth, yellowish on a raw linen ground. A grave find. Inv. No. 8657. From Miksa Herz. Dia: 28.

129. Detail of linen with alternating wider red and narrower white stripes. A grave find. Inv. No. 8650. From Miksa Herz. Dia: 16.

130. Detail of wool cloth, on one side striped with red threads. Inv. No. 9020. From R. Forrer. Dia: 15.

131. Fragment of a coarse hemp linen cloth; with fringed stripes. Detail of a mummy cloth, originally 2 m wide and 15 m long. From a grave in Thebes. Inv. No. 7436. From Dr. F. Becker. Dia: 22.

132. A strip made of red and undyed hemp yarn with a narrow striped part on both edges. From Faiyum. Inv. No. 7444. From Dr. F. Becker. L: 103.

133. An undyed and red strip woven of hemp, with a narrow band on both sides. Detail of a mummy cloth. From Faiyum. Inv. No. 7443. From Dr. F. Becker. L: 74.

134. A strip woven of red and undyed hemp thread. Detail of a mummy cloth. From Faiyum. Inv. No. 7445. From Dr. F. Becker. Dia: 35.

134/a. Detail of cloth, sewn on coarse linen; woven of yellowish, brownish and black wool; in the centre there is a narrow longitudinal yellow stripe, on its sides broader bands on brown ground, and on the borders of these a pattern of triangle rows. From a grave find. Inv. No. 9014. From R. Forrer. 13×22 .

134/b. A green and black stripe stitched with silk on a linen grounding. Wide oblong panels on its longitudinal side; scrolls with wavy tendril elements and rows. Inv. No. 8655. From Miksa Herz. $10 \times 23,5$.

134/c. Detail of cloth; on a linen grounding coloured white with blue stripes, the border is woven of red and blue silk; the broader middle stripe is needle woven with red, yellow, blue, green and white silk; an adjoining part with flower petal-shaped figures scattered in a waveline system. Inv. No. 9011. From Miksa Herz. 28×115 .

Pieces without decoration

135. Wool, marl-coloured. Inv. No. 8621. Donated by Br. J. Weissenbach. Dia: 13,5.

136. Wool, marl-coloured from Faiyum. Inv. No. 8620. Donated by Br. J. Weissenbach. Dia: 15,6.

137. Detail of coarse linen lining, cross woven. Inv. No. 7431. Donated by Br. J. Weissenbach. Dia: 17,5.

138. Shreds of a wollen bonnet, with brownish yellow and blue colours, lace-like, with geometric pattern. From Faiyum. Inv. No. 8673. Donated by Br. J. Weissenbach. Dia: 28.

139. Wool woven strip with brown and red colours and a hardly distinguishable geometric pattern. Inv. No. 9010. From R. Forrer. Dia: 23.

140. Silk cloth, with brownish yellow and blue stripe. Inv. No. 8648. From R. Forrer. Dia: 28.

141. Silk cloth, blue, yellow and black stripes on white ground. Inv. No. 8630. From Miksa Herz. Dia: 20.

142. Silk cloth with a pattern of intersecting lines on dark blue ground. Inv. No. 8640. From Miksa Herz. Dia: 23,5.

143. Silk cloth; oblongs on yellow ground. nv. No. 8613. From R. Forrer. Dia: 12.

144. Silk cloth in brownish yellow and green colours, with indiscernible pattern. Inv. No. 8614. From R. Forrer. Dia: 25.

145. Napped wool weave on linen. Inv. No. 7437. From Dr. F. Becker. Dia: 29.

146. Wool cloth detail, blue, cross woven. Inv. No. 7449. From Dr. F. Becker. Dia: 9.

147. Detail of linen, colourless, cross woven; from a mummy cloth. From Thebes. Inv. No. 7441. From Dr. F. Becker. Dia: 25.

148. Detail of wool cloth, cross woven, green coloured. From Faiyum. Inv. No. 7448. From Dr. F. Becker. Dia: 13,5.

149. Detail of wool cloth, cross woven, red and orange coloured. From Faiyum. Inv. No. 7447. From Dr. F. Becker. Dia: 18.

150. Detail of linen, cross woven. Inv. No. 7440. From Dr. F. Becker. Dia: 72.

151. Linen, byssus, detail of a mummy cover. Inv. No. 7438. From Dr. F. Becker. Dia: 20.

152. Detail of linen, cross woven, from a mummy cloth. Thebes. Inv. No. 7439. From Dr. F. Becker. Dia: 17.

153. Detail of linen, cross woven, from a mummy cloth. Thebes. Inv. No. 7442. From Dr. F. Becker. Dia: 38.

154. Wool weave on linen, of reddish colour, the interwoven stripe is divided into squares by diagonal lines. Inv. No. 7457. From R. Forrer. Dia: 22.

155. Fragments of cloth, damask woven, brown with hardly discernible coordinate pattern. Inv. No. 14.986.

156. Detail of wool cloth with blue, yellow black and white colours, hardly discernible pattern of checks and stripes. From a grave find. Inv. No. 8647. From Miksa Herz. Dia: 32.

Preliminary research work

The origin of these late-antiquity textile relics cropping up from Egyptian grave goods, or, even more frequently through undefinable channels in local or European art trade was for a long time not recognised.¹ Their late-antiquity Egyptian origin was discovered for the first time by the excavation of Sakkara in 1882 and later on when digging up Akhmim-Panopolis; in the wake of some representations, however, as for instance on the mosaics of the S. Vitale and the S. Apollinare in Classe of Ravenna, some pieces were long ago known. On this basis it was assumed that the

manufacture of these textiles was widespread all over the empire. Recently the mosaic representations of Aquileia, Piazza Armerina, Centcelles and the imperial palace in Constantinople enriched the textile relics which were known from wall paintings (Durostorum-Silistra), from the garments of the figures in catacomb painting, but also from other representations, such as late-antiquity ivory plastics. After the Egyptian relics came to light the researchers found themselves increasingly faced by the question which of them were the property of the local inhabitants and which belonged to the vestimentary culture of the higher Hellenistic classes. Another question is which were the ornaments and techniques spread over the ancient world and which were made solely for the population of Egypt.² It is again another task, though akin to the former ones, to separate the traditional classical motifs from the body of the local Coptic national forms lying on a much more provincial level and becoming almost a folk art. Also the claim emerged to investigate how these differences appear in the levels of technology. Further on, the Persian and Iranian culture which began to revive in the 3rd century, spread some novel oriental features in the empire mainly in the oriental regions. We have to examine also these oriental influences on Egyptian art, while at the same time distinguishing them from other oriental (Syrian, Palmyrian) particularities. In addition, Coptic textile art persisted as long as up to the era of the Islamic conquest. A part of the relics which was earlier unreservedly considered to be of Arabic origin is at present already acknowledged as Coptic make. Separation of the late-antiquity Coptic textile relics from the expressly Arabian textile culture is precisely one of the characteristics of present research.

The relics of Coptic art were first appraised by R. Forrer, followed by O. Wulff and W. F. Volbach more than half a century ago in monumental summaries, trying also to draw up the pace of its development.⁴ Lately G. Egger and F. du Bourguet established some groupings based on stylistic systems.⁵ On behalf of Hungary, Márta Schubert outlined in a short form the picture of late-antiquity textile art, to a certain extent also of the Coptic material in it.⁶ According to the opinions developed in the course of research work it was thought that the high rate of survival of Coptic textiles is to be attributed not only to weather conditions but also to the concentration of the textile industry to Egypt owing to economic circumstances.⁷ Another question still open to research is whether the obviously multiply utilisable relics were everyday clothes, festive dresses, or decorations used in the cult of the dead; and, additionally, how they were modified according to social class differences. From another aspect, which of them were ornaments on garments, and which were rather details of diapers, curtains, hangings or other kinds of textiles. Besides, the garments of high dignitaries of the church were often almost quite plain while the dresses of servants were conspicuously ornamented in comparison to those of their lords.

According to their iconographic characteristics, the motifs and figural representations based mainly on classical traditions are considered Hellenistic. The local Coptic features of national character began to appear in

an increasingly emphasized folkloristic mood. Furthermore, the flat-looking very densely coloured abstracting ornamentation with its gaudy colour system and the figures of an almost grotesque effect are considered as Coptic particularities. Seemingly this ornamental style unfolding from the 7th century on was to become the predecessor of the textile abstractions of also the Islamic period. The views on the problems regarding the Coptic national-folkloristic manner were set by J. Strzygowsky for some decades.⁸ The rigid symmetry, the antithetic structures and the loosely arranged flower rows were attributed to Sassanidan influence. The Byzantine renaissance which may be observed again from the 7th century on, the renewal of the forms of the Heraclian era were active in Egypt just during the submersion of the Greek upper strata and the Arab conquest. It belongs to the tasks of the future to separate the late renewals of Greek style and technical influence from the main local Coptic trends.

In the ornament treasury of our textile relics several — though not all — of the Roman decorative elements show up.⁹ Research was also dealing with the variants and the modes of varying the patterns.¹⁰ From among the Graeco-Roman motifs continually used in the imperial era those patterns were markedly applied which had been more usual in the spheres of architecture, stereotomy, stucco-works, wood-carving, mosaics or coloured inlaid stone works. Such motifs like interlacing circles, pattern structures built up of lozenge-stars, meanders, geometric pseudo-emblems of floor mosaics, coffers of ceiling structures, all appear on these textile relics, what is more, in the beginning of their development they were especially marked.¹¹ The purplish-violet wool and linen woven geometric pattern group of relics dated from the 4th century since M. Dimand is decorated especially with these motifs.¹²

Regarding the question in what way our pieces (*clavi*, *orbiculi*, etc.), decorated the ancient garments some information can be found in a number of still existing representations.¹³ The pieces of the collection to be put forward are mainly some of those woollen ornaments which took place as *appliqués* on linen garments, tunics, mantles, shawls or other clothes.¹⁴

As far as possible, dating is also one of the objectives in the evaluating passages of our publication. To outline the pioneer work that made it possible for the research activities to reach the present level would exceed my intentions within the given limits.¹⁵ The more specific Coptic style, complete with the local characteristics and following the traditional Hellenistic stylistic forms and motifs of the beginning, appeared mainly after the Islamic times came about. This is how Coptic art, coloured with novel Grecian forms, approaches us more directly. Also Christian thought came to express really itself mostly through these channels. The major part — as a matter of fact, the more uneven pieces — of this body of relics originates from these later periods. In opposition to the Hellenistic circumstances of previous ages, the maker of these products is a society of already perceptibly different level, in a lower position.

The questions of technique

The technical characteristics of the collection do not differ from the generally known features of the late ancient textile remains. Also our pieces are mainly wool woven and embroidered with linen. Their so-called needle weave is tapestry weaving technique on warp grounding. Additionally, the linen threads are frequently two types even with one and the same piece; they are sometimes undyed, moreover yellowish, and sometimes bleached. In several cases the pattern is formed by the whity linen thread (No. 19; No. 20 etc.). However, the yellowish threads may also be made of camel's hair (No. 123). The quality of the patterns made by needle weaving may be very different, sometimes they are conspicuously sloppy (No. 81). Silk cloths, or more often silk woven pieces occur among them, too. In such cases the vivid blue or green silk threads realize the emphasized colours. Sometimes the linen yarn is specially mercerized, and approximates the effect of silk.

In the course of the research of Coptic textile relics the question of technique remained markedly in the foreground.¹⁶ The increasingly intensive detection of the relations was expected to clear some historical and stylistic problems.¹⁷ The technical characteristics are, however, not always decisive in the world of patterns. In the spheres of wool or linen weaves, but even in those of wholly or partially silk weaving techniques, very often the same motifs can be found. Beside the provenly Egyptian origin of some silk woven relics a number of finds turned out to be Syrian. The manufacture of these in the 9th century in that area can be unequivocally established.¹⁸

Evaluation of the individual groups

Our collection originates from a number of characteristic groups of the Coptic textile culture; evaluation of it will be made by the patterns. The ornaments of the late-antiquity Egyptian and Coptic textiles by themselves, however, according to the results of research work heretofore, did not create the possibility of dating them.¹⁹ Even the attempts remained unsuccessful which were aimed at collating them with other branches of ancient decorative arts as mosaics, ornamental wall paintings, stuccoes, carvings of stone, wood and ivory.²⁰ Nevertheless, these textile relics, mainly in early ages, show certainly close relations with the contemporary decorative arts, and this period of them is represented by numerous groups.

Beginning with the group of manganese-violet wool cloths, which often became rather brownish, with linen embroidery — among them the roundel (orbiculus) No. 1 — shows extraordinary likeness to ornaments that can be found in mosaics, stuccoes and also in other branches of art. The endless system of intersecting circles is conform with the floor mosaic patterns also in that in the central sections of all a small cross takes place. The surround of the circular emblem is a waving row. This design is

known from several Roman mosaics and other floor patterns of the late years of the republic.²¹ It frequently appears on textiles of other technique, stuccoes, and wall painting relics, too. In the case of mosaics, from the simpler or more compound design of the cross motifs conclusions were drawn in respect of the characteristics of dating.²² With textiles, however, these numerous observations may be applied only with great care. Notwithstanding, the relationship of mosaics with the Coptic, moreover, with late-antiquity textiles in general is professed by many people. The pattern of intersecting circles in the sphere of Coptic art is put to the 4th–5th century.²³ The opinion of G. Egger claiming that these motifs have their origin in the middle of the 3rd century must be anyhow considered erroneous.²⁴ Like the most pieces of this group, even the orbiculus was originally an ornament applied on the linen grounding of a garment or some other type of textile, diaper, etc. As regards its technique, the light-coloured linen threads often with brownish ones, in its violet-coloured woollen weave shaped by needle weave the decoration system coming to light and effectively shining on the dark background. Needle weave²⁵ is the characteristic technique of all such pieces in our collection. Their violet, or violet-scent purple colour tints, discoloured often into brown, represent the outstandingly appreciated colour of antiquity, the purple. This was but a scarlet dye obtained from the cochineal insect, a variety of the scale insects, which was for a long time erroneously identified with the lymph of the purpura, therefore these pieces were held to be of Syrian origin.²⁶ Purple was the significant, privileged colour of antiquity, not only in the Graeco-Roman world, but also in Persia. These purplish-violet coloured wool woven patterns, with linen, attracted early the attention of research; also the time of their manufacture was already long ago determined with sufficient accuracy.²⁷ R. Jaques dated the purple coloured weave with linen embroidery to the 4th–5th century, G. Bröker to the 4th century.²⁸

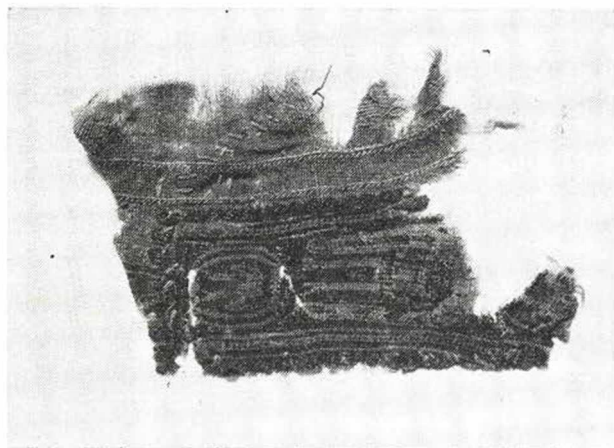
Quite a series of further related pieces of similar design, technique and colour is found in our collection. The endless pattern of another orbiculus (No. 2) shows the looped interlacing which, in accordance with several other relics, was a rather frequent motif of the violet-purple woollen weaves; the surround of it is a scroll with voluminous foliation. Similar specimens of the Ermitage were dated to the 4th–5th century;²⁹ many researchers have the same opinion.³⁰ G. Egger would narrow that group of designs to the end of the 4th century.³¹ P. de Bourguet generally adopting the latest possible dating questioned their origin of the 5th century; he would, however, place such infinite patterns between very long intervals to rather different, besides even very late periods.³²

From among these infinite looped interlacing patterns the piece with the pattern of vine leaves placed in a system of diagonally lying squares with a surround of interlacings (No. 3), well known also from Akhmim-Panopolis is dated to the 4th–5th century.³³ The internal field of the piece No. 5 with a pattern of an eight-petal star constructed of two intersecting squares is already clearly of a meander design with an interlacing surround

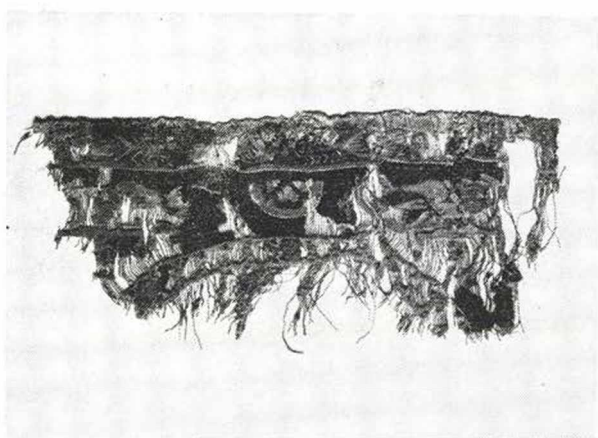
and vine leaves in the corners. The internal field of this is filled with that type of labyrinth-meander pattern which is so well known from ancient oriental decoration systems on materials of stuccoes, stones, mosaics and even of wood. In opposition to earlier opinions P. du Bourguet would put this, too, to the 6th century.³⁴ Piece No. 4 is similar, with a heavily damaged inwoven linen pattern.³⁵

Further several variants of these purplish-violet patterns occur in our collection. In some of them a row of square emblems is surrounded by interlacings in the way similar to mosaic patterns (No. 6), in other cases we see looped interlacings set into octagon systems (No. 7). Especially No. 8 is similar to the geometric pseudo-emblems of mosaic floors.³⁶ In the case of mosaic designs or stucco ceiling decorations, the emphasis of the central fields required these centrally accentuated parts; in the case of garments these ornaments took place on the front side; they played central roles even with textile diapers, e.g. in the representation of the table cloth on the wall mosaic picture of the S. Vitale in Ravenna showing the sacrifice of Melchizedek. Collating these designs appearing also in mosaics demonstrates the continuity of these motifs for at least three centuries, between the 3rd and the 6th. The trinity of two octagonal stars and an orbiculus can be seen on the fragment of an appliqué on linen No. 9, and only the violet coloured octagonal star on the relic No. 10.³⁷ Cruciform interlacings placed in an orbiculus can be found on No. 11.³⁸ Common feature of all these is the geometric design that is found in several branches of the late ancient decorative arts, with interlacing systems especially in the surrounds. Rows of interlacings include sometimes even systems of square coffers (No. 6), while in other cases the geometric patterns are arranged into central — square, round, or star-shaped — so-called pseudo-emblems. As against the dissenting opinion of P. du Bourguet they are for the most part dated to the 4th — 5th century. More compound is a purple wool woven, quadratic emblem relic, with related pattern (No. 12). In the smaller internal square of this already the known looped interlace filling can be seen. Its system of four rectangular sections is rather noteworthy. The structure is in close relation with the pseudo-emblems of mosaics. Therefore the important question arises, whether this pattern is primarily a mosaic ornament, or it came from the textile arts. No doubt, in mosaic art it was a living motif already in the Severian era.³⁹ The persistently surviving pattern, however, existed further on, far up to the Islamic centuries off the Middle Age, with insignificant modifications. In the wake of finds recently cropped up these emblem-like structures known from the Pannonian mosaic and from textile representations of mosaics of Ravenna can be traced even in the 8th century, what is more, they appear still even in the 12th century.⁴⁰

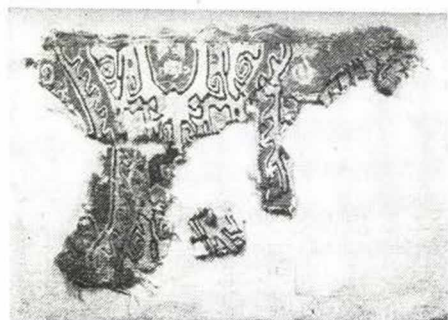
The next pieces of wool cloth with linen belong again to a widespread group of those with vine foliage. The design of No. 13 is the textile variant of the ancient "candelabrum"-type symmetrical stripe ornament. With orbiculus No. 14 the vine foliage patterns dated to the 5th century can be seen in an arrangement of round emblems with an "infinite" filling motif



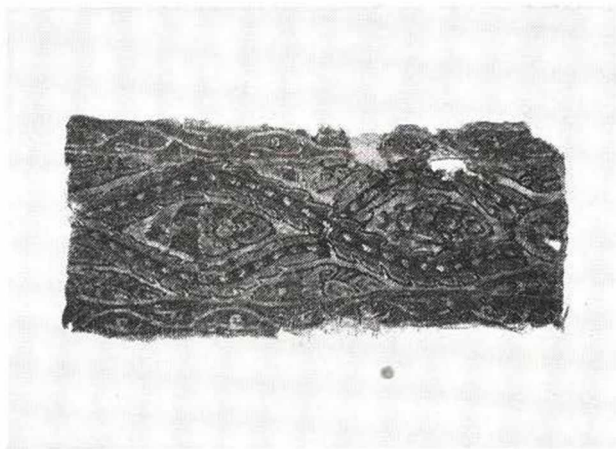
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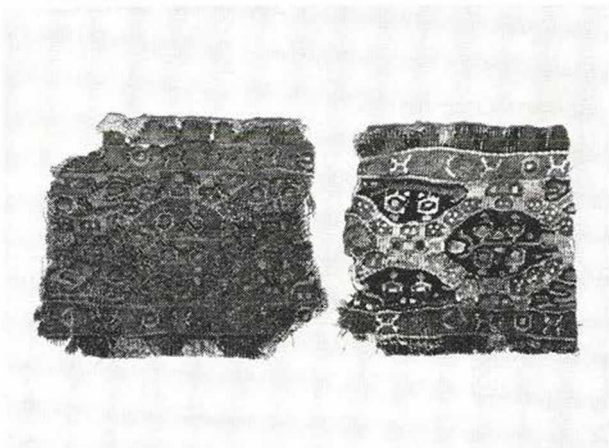
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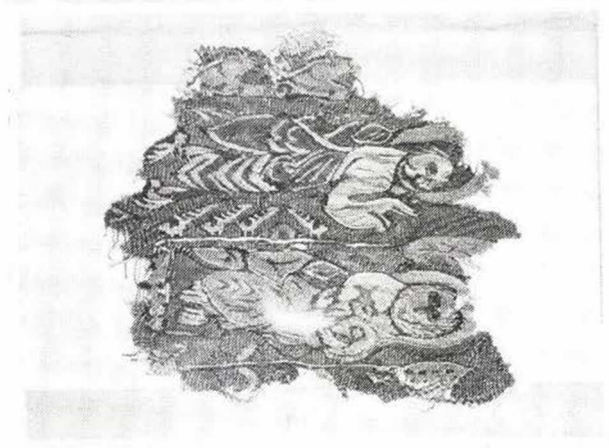
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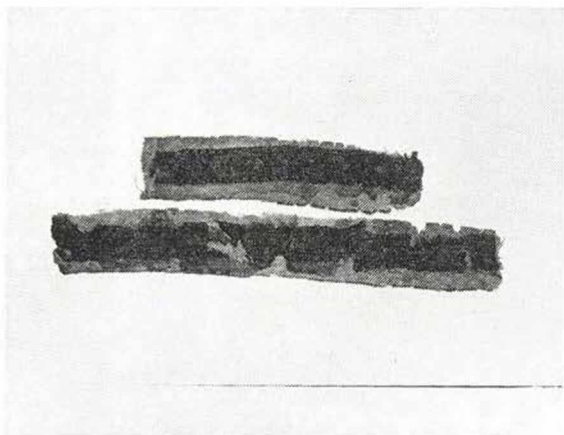
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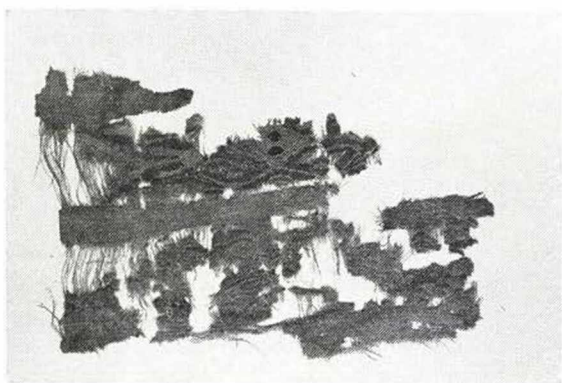
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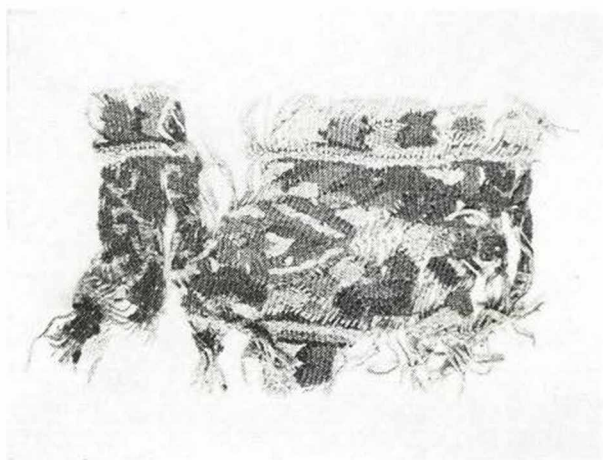
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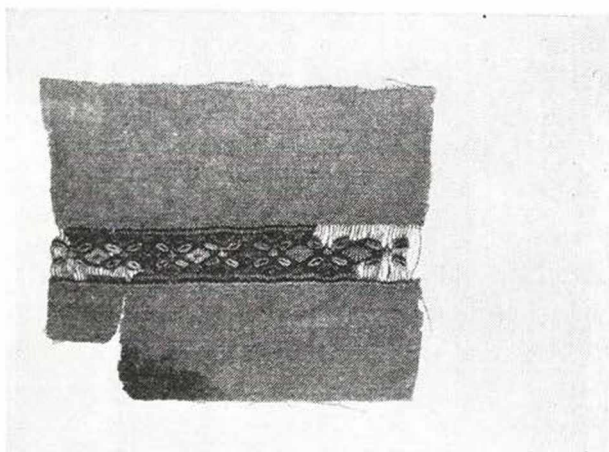
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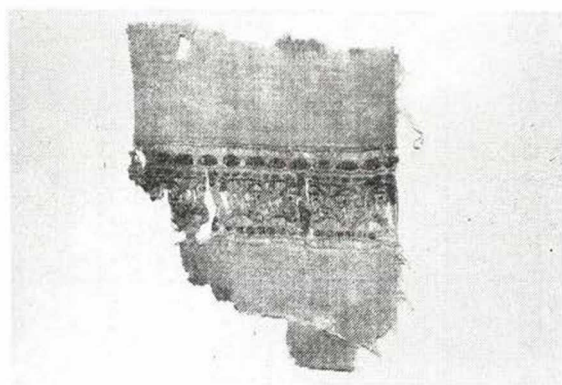
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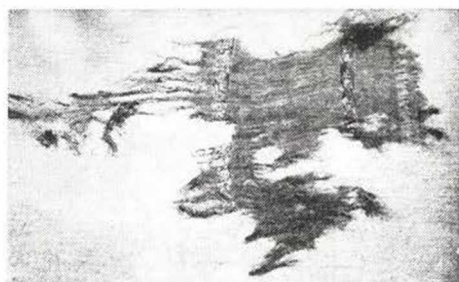
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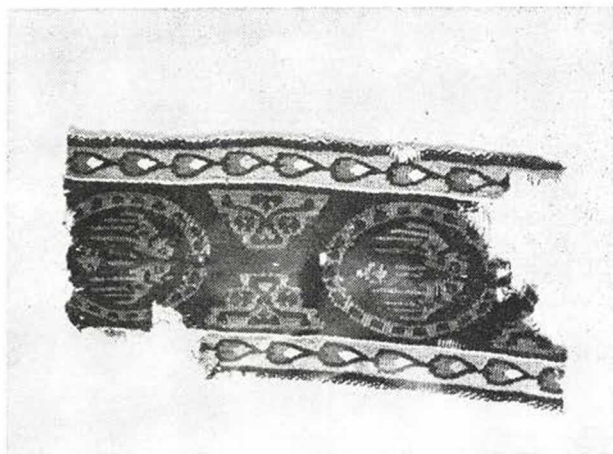
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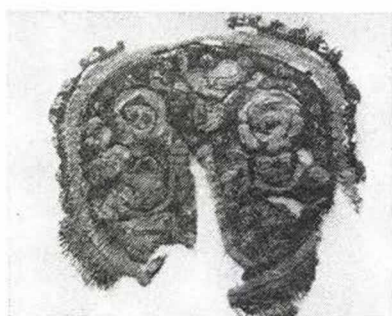
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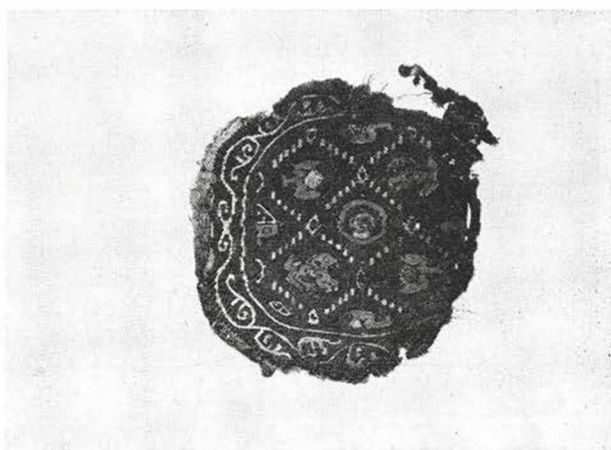
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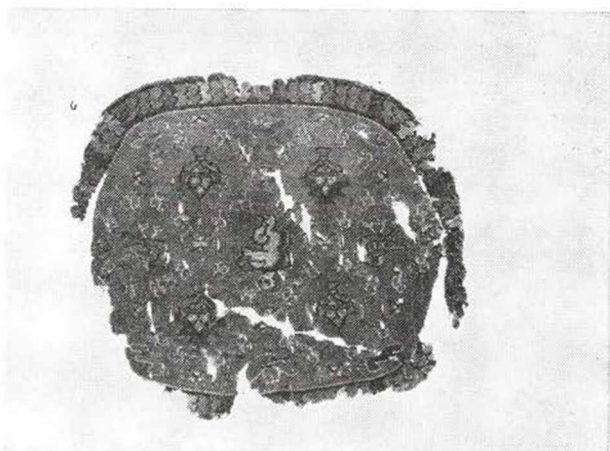
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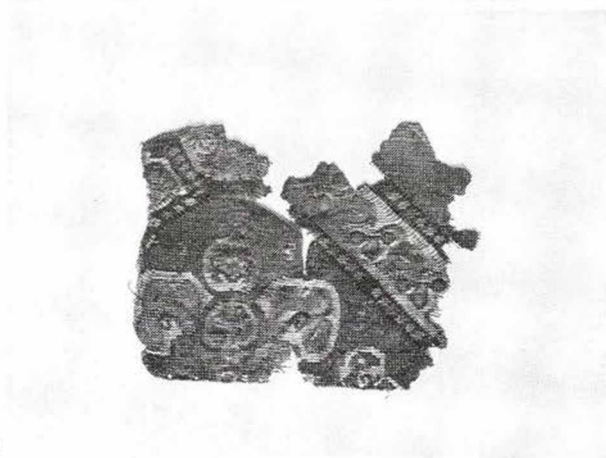
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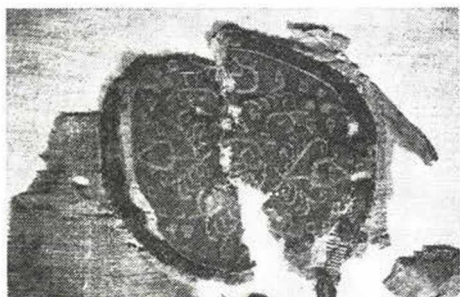
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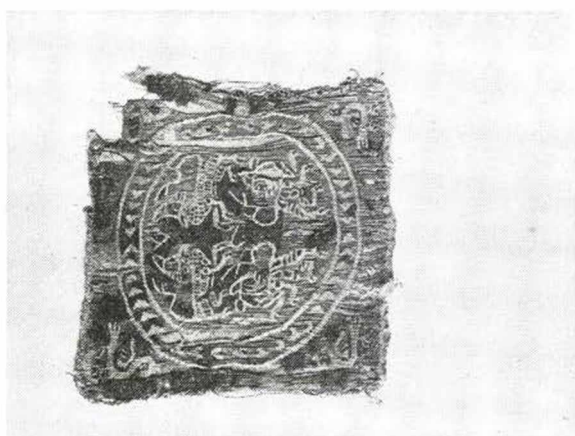
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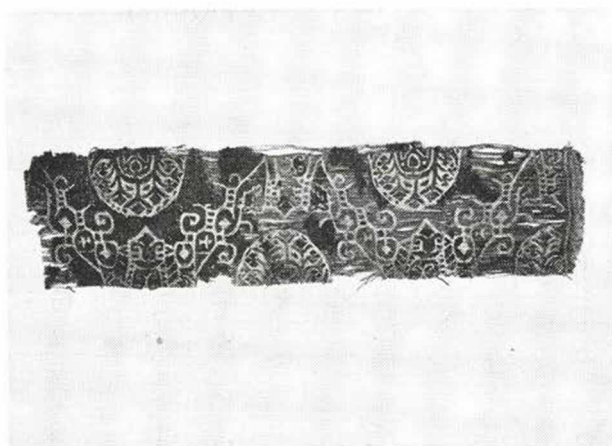
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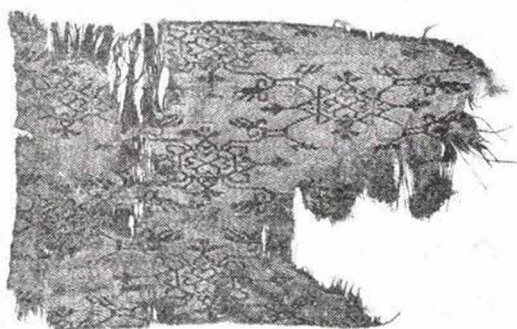
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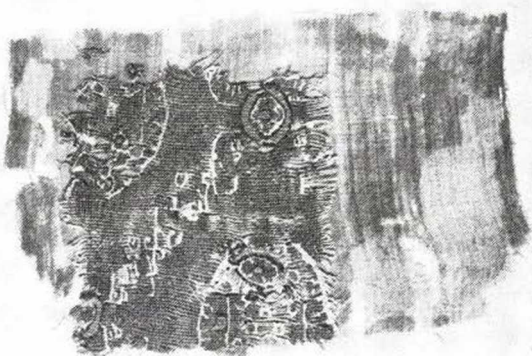
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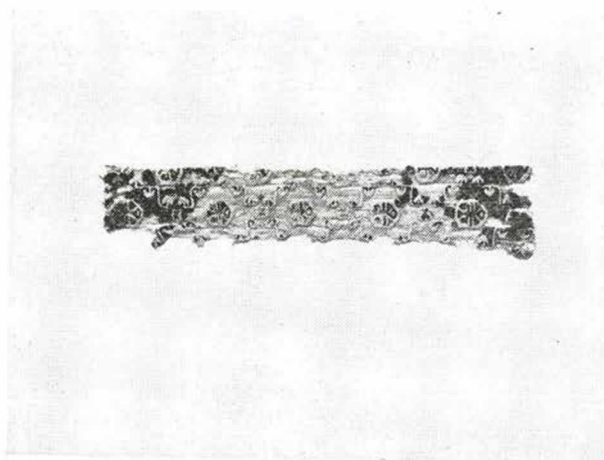
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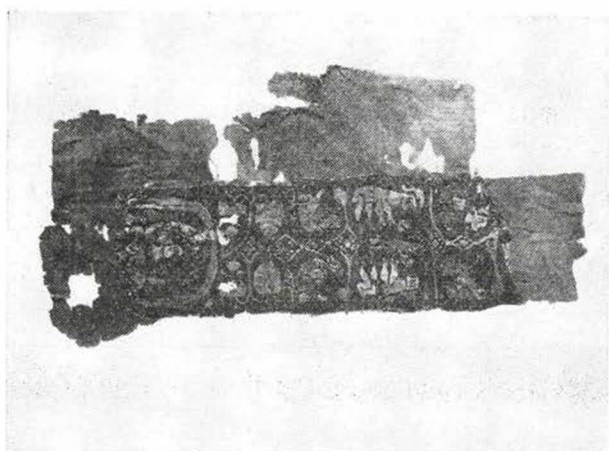
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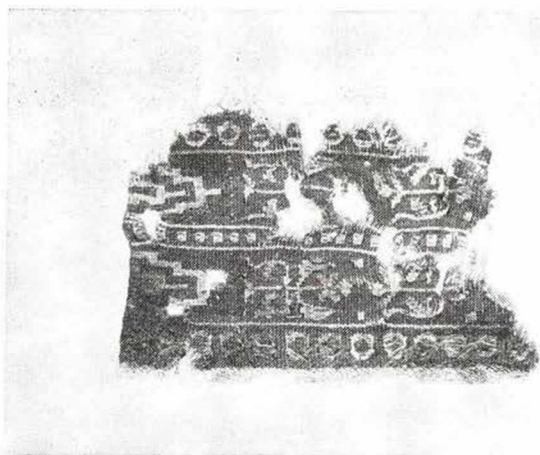
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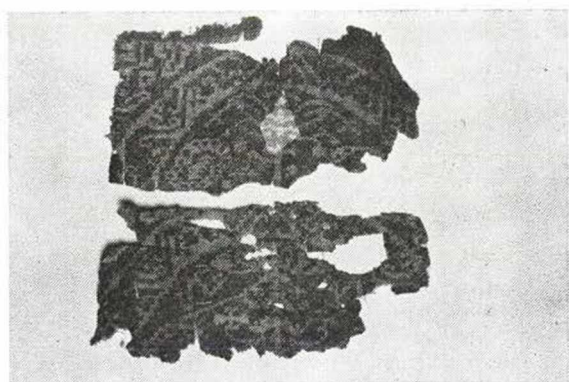
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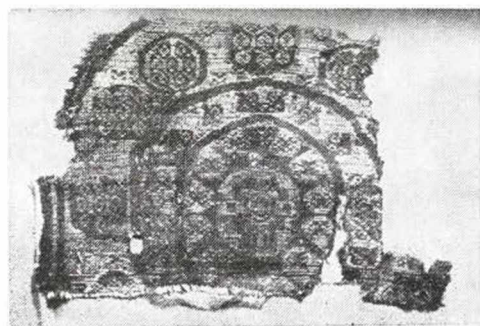
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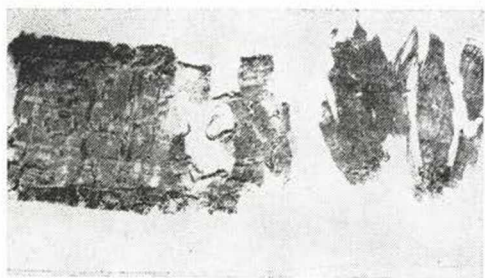
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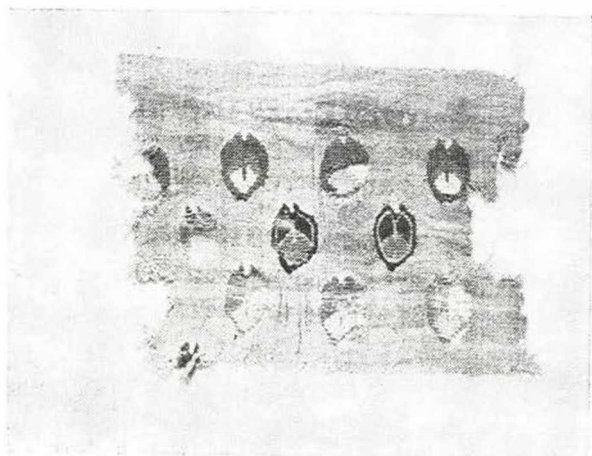
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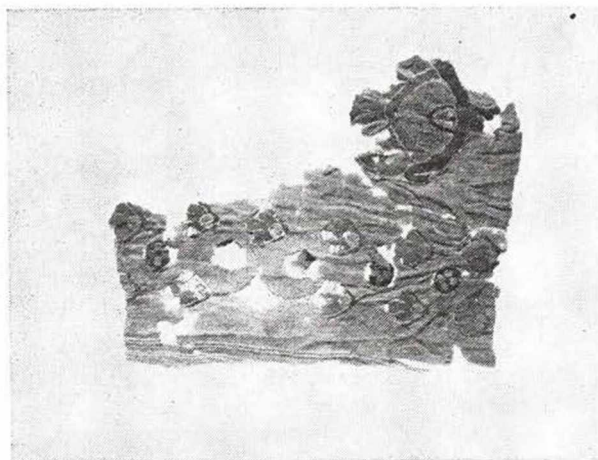
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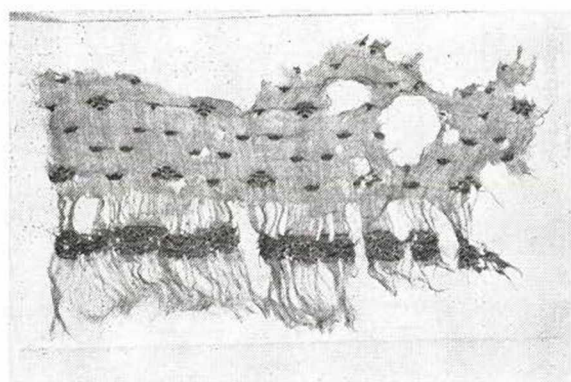
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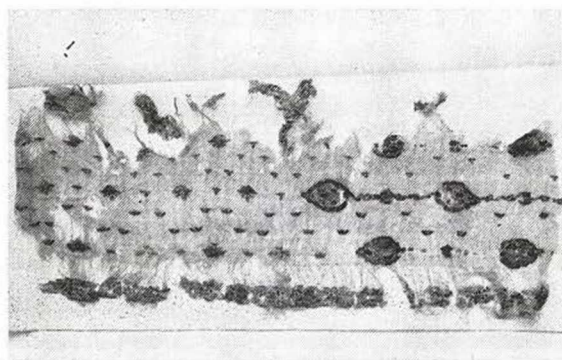
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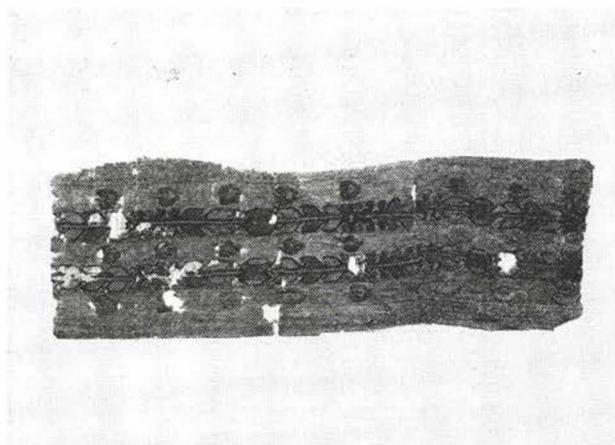
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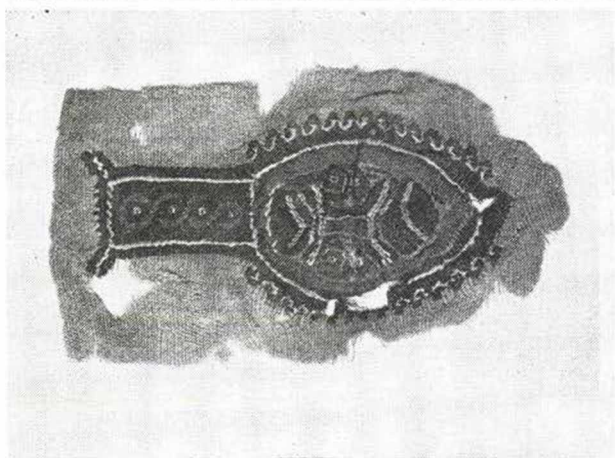
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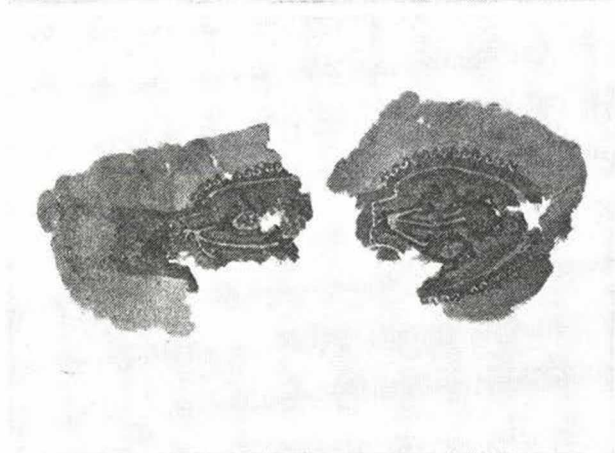
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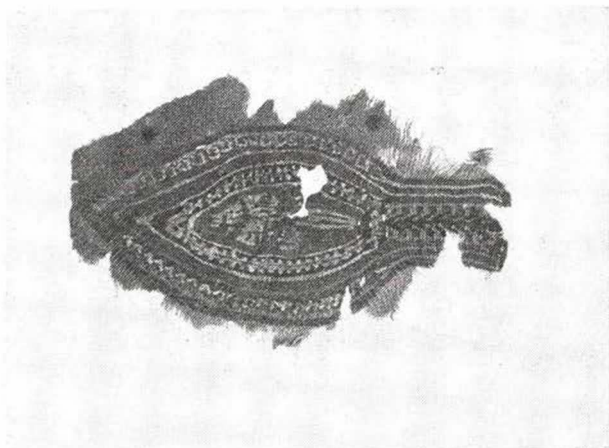
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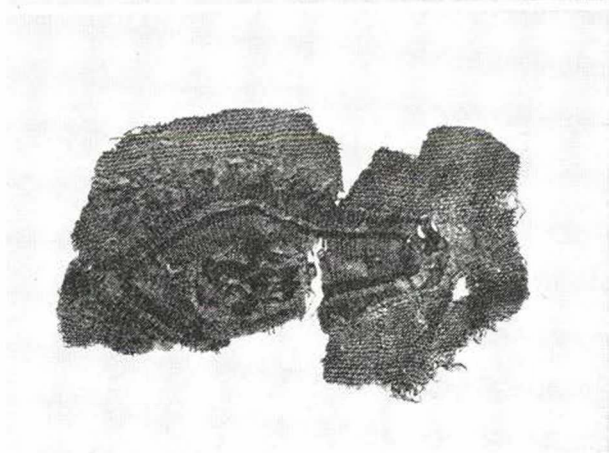
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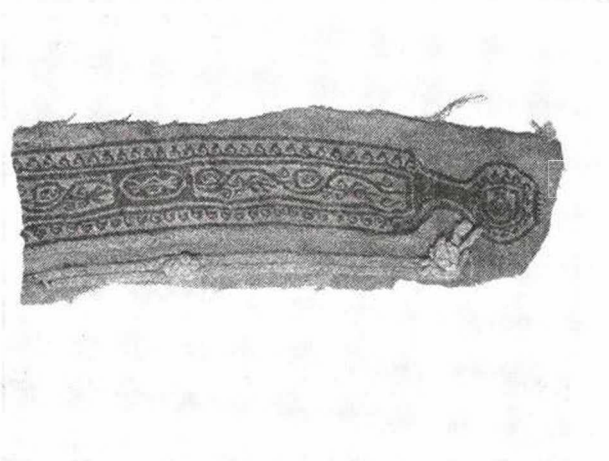
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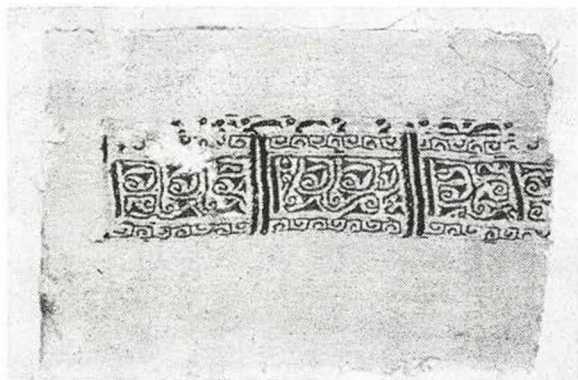
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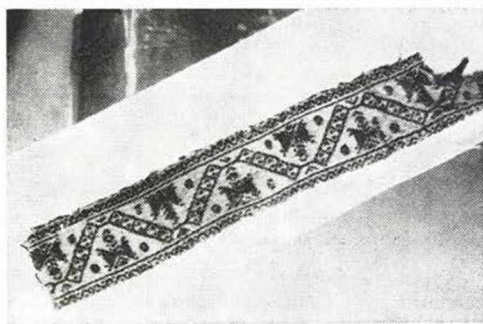
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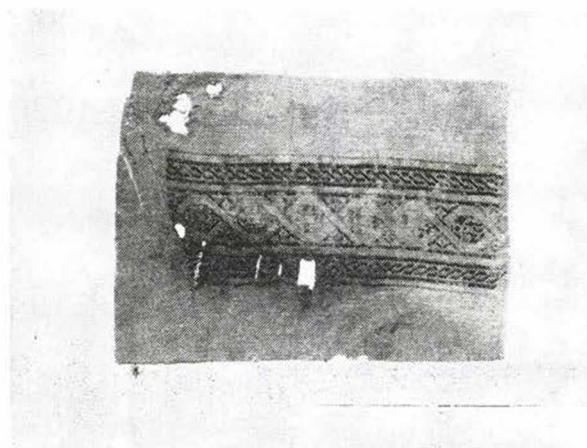
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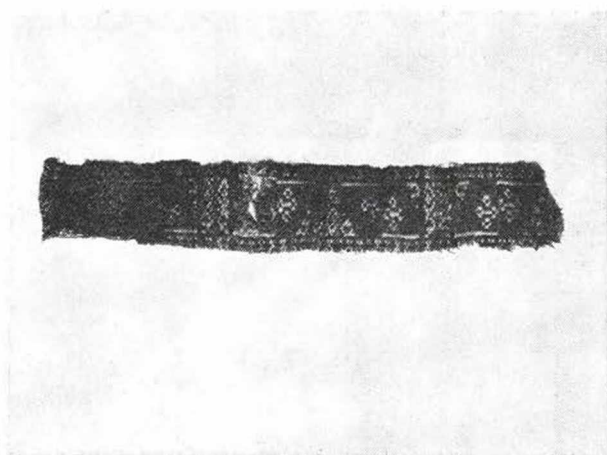
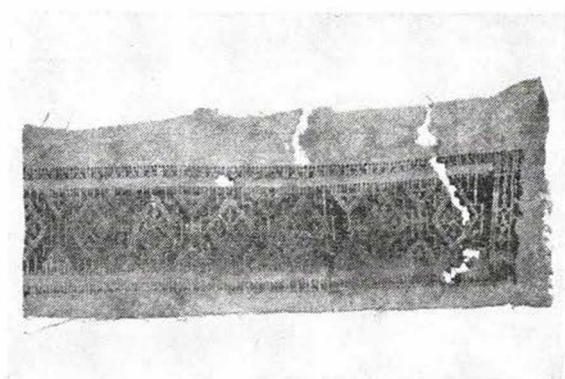
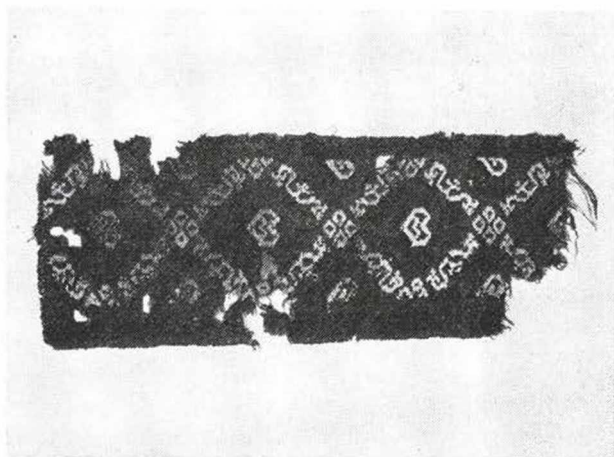
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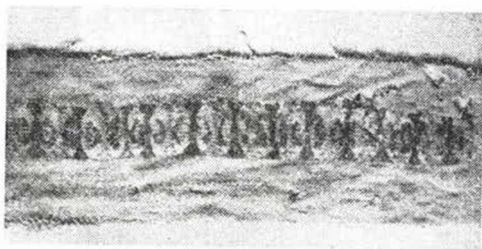


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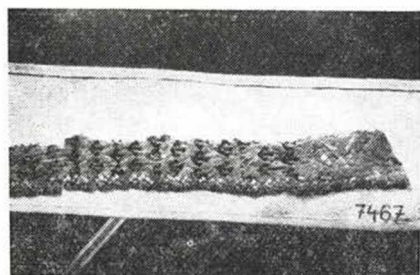


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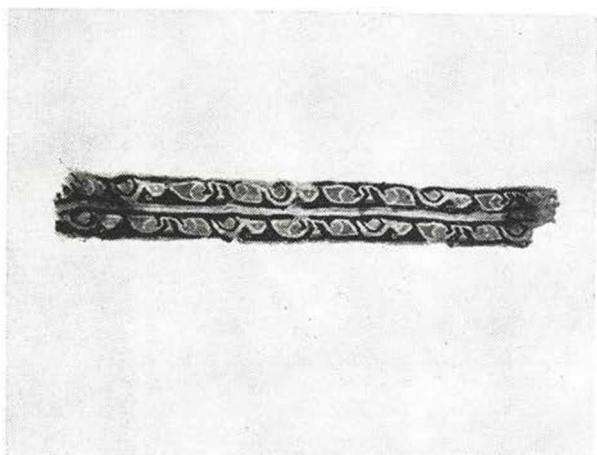




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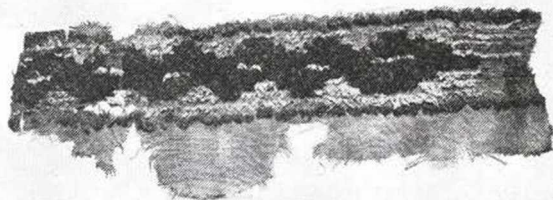
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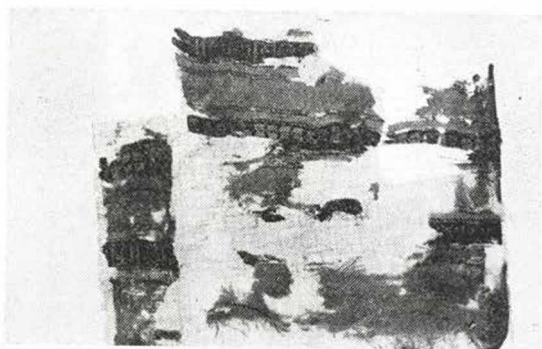
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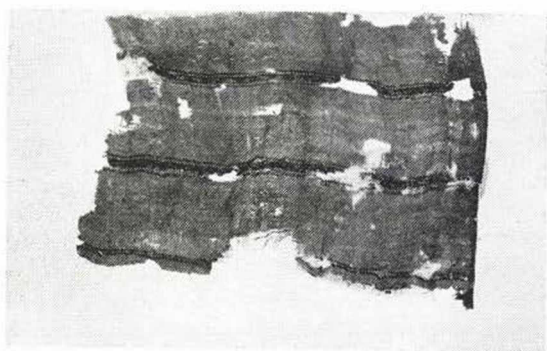
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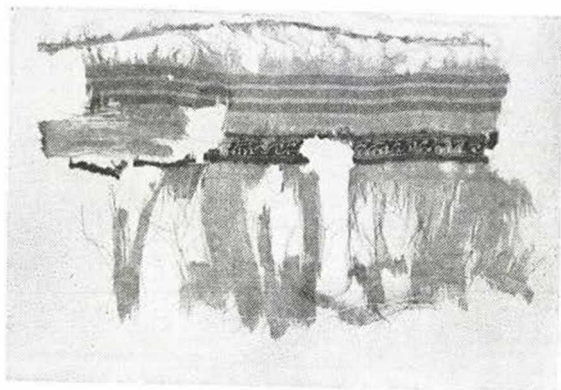
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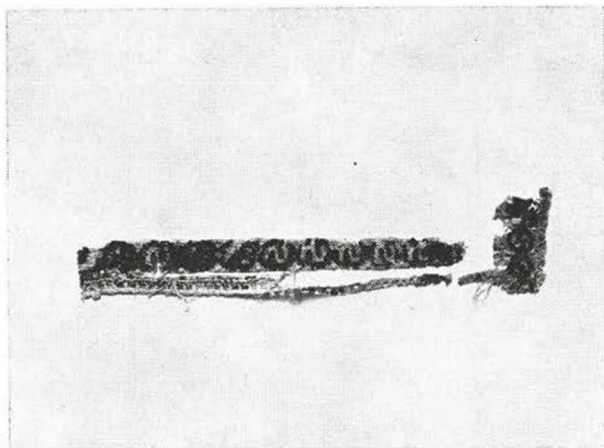
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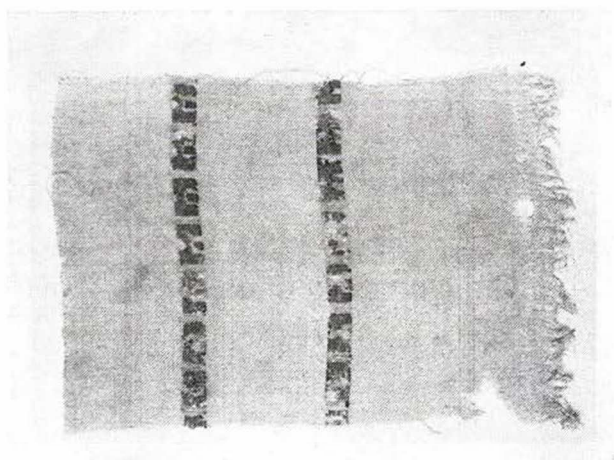
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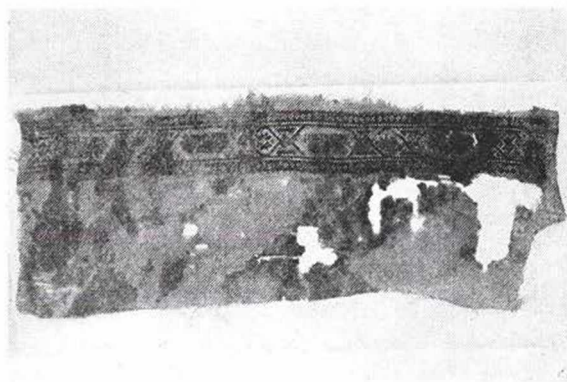
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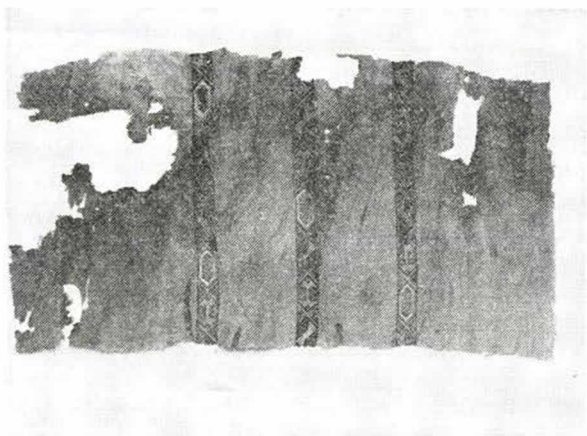
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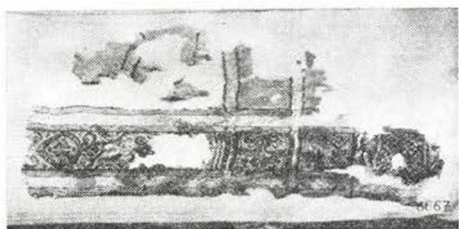
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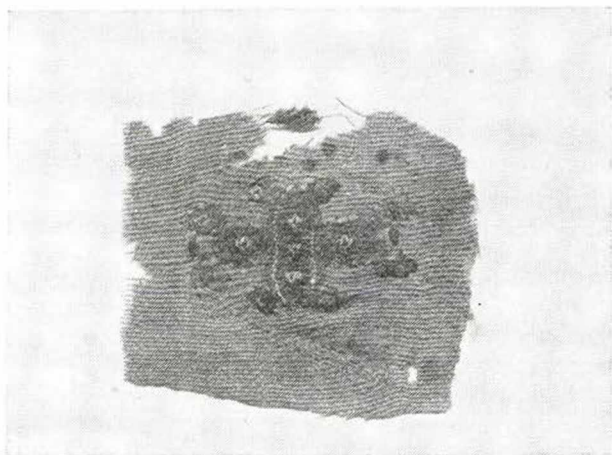
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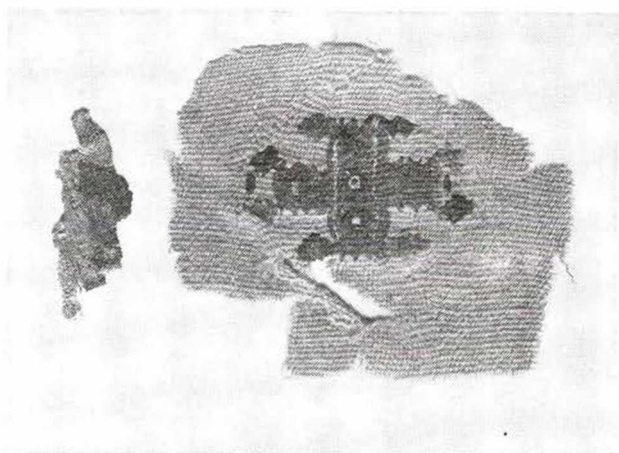
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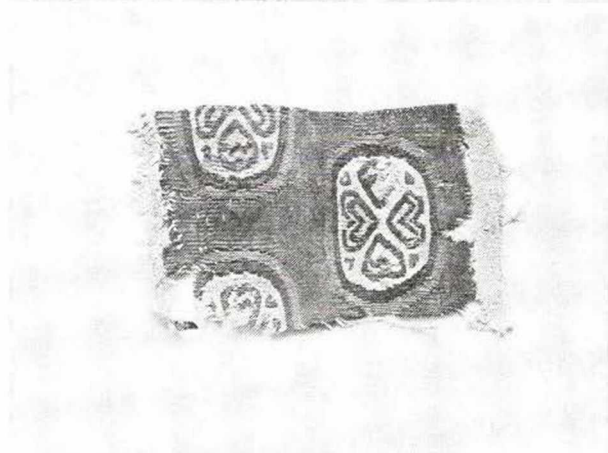
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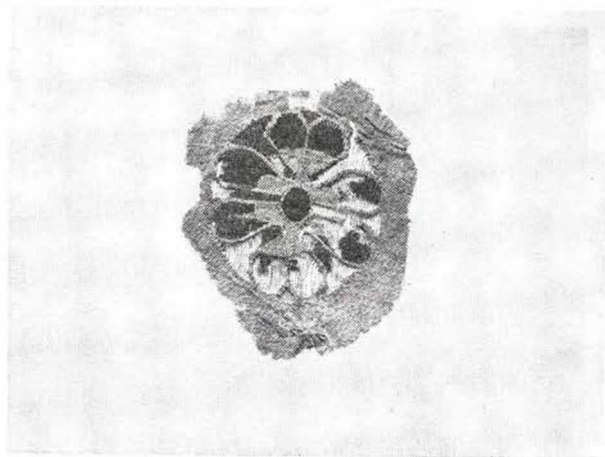
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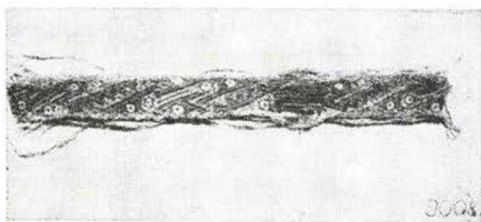
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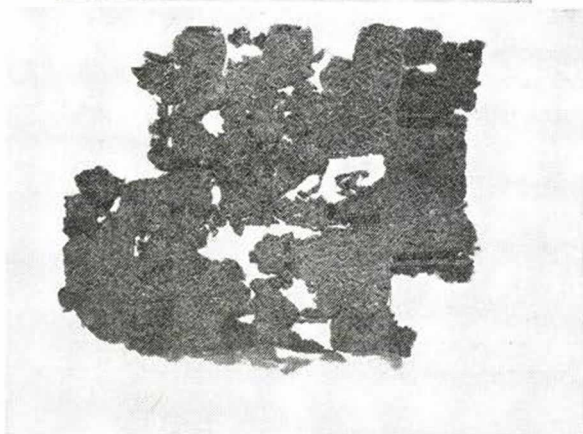
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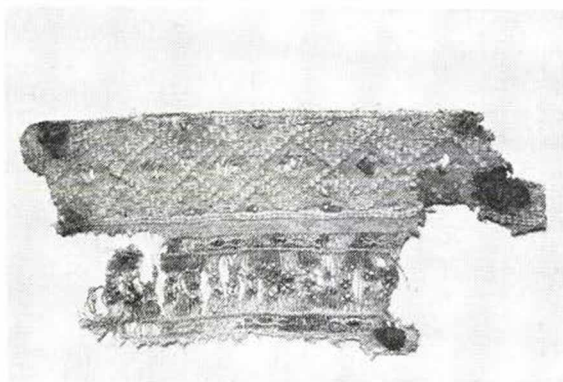
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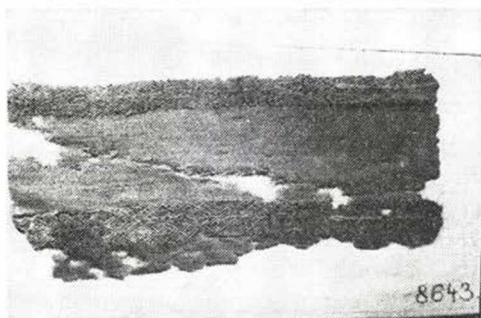
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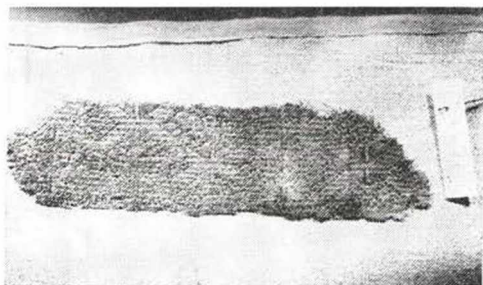
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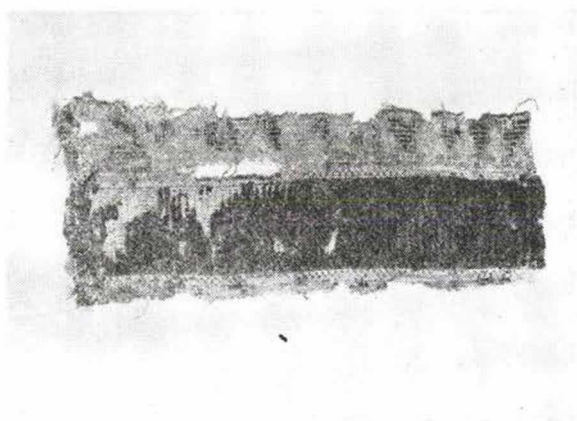
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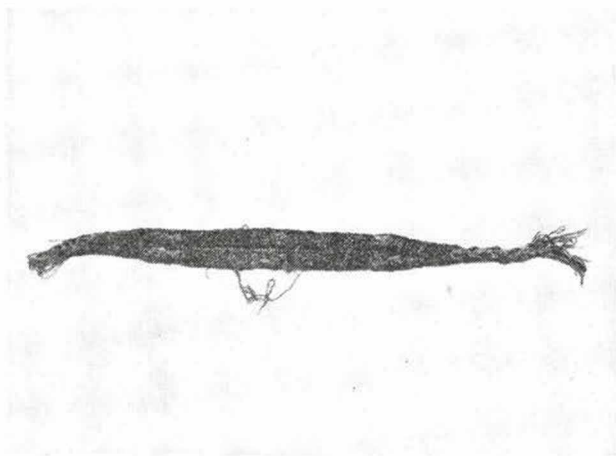
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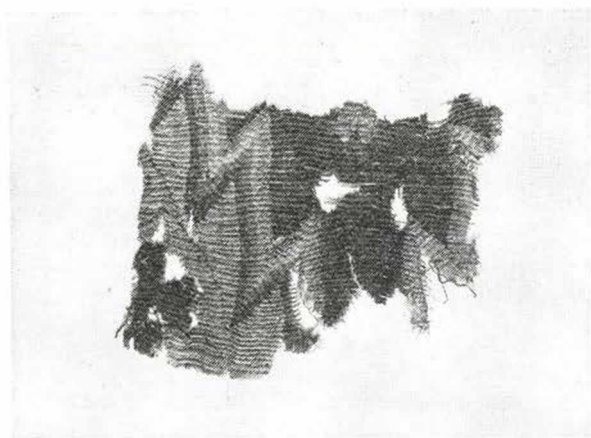
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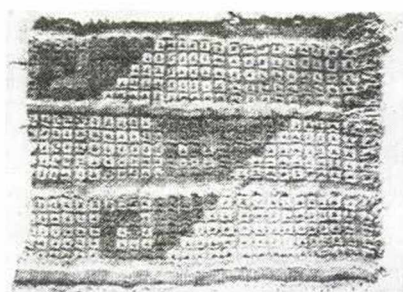
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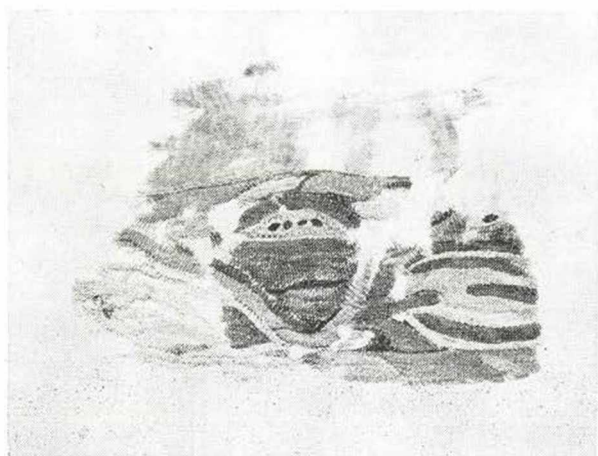
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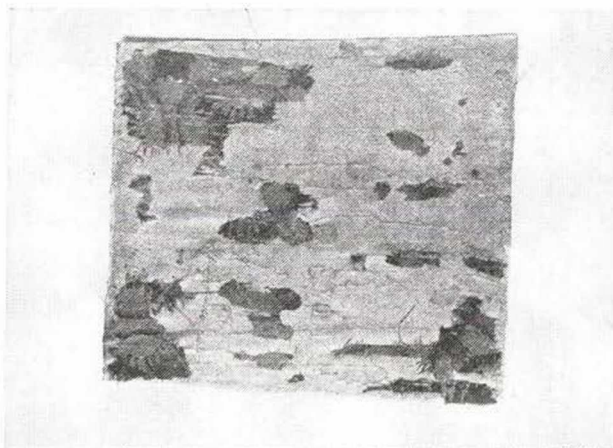
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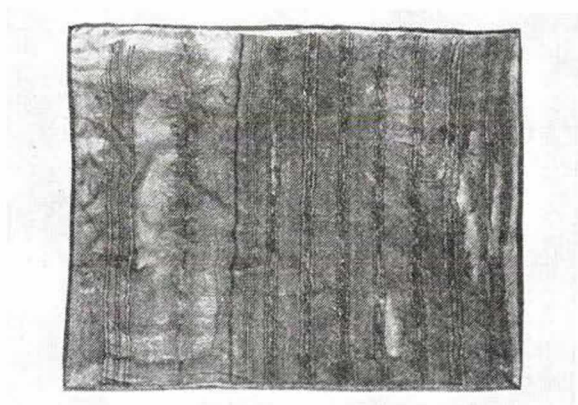
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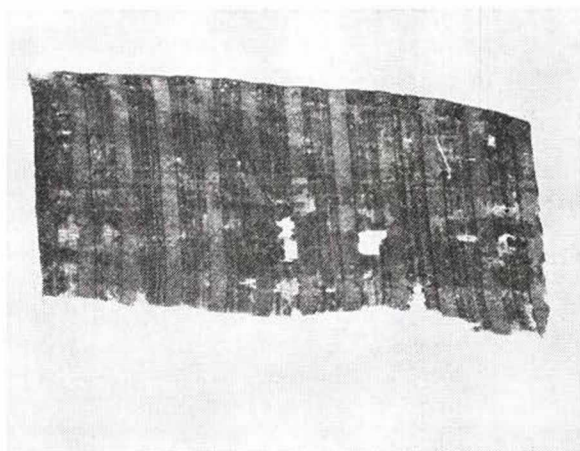
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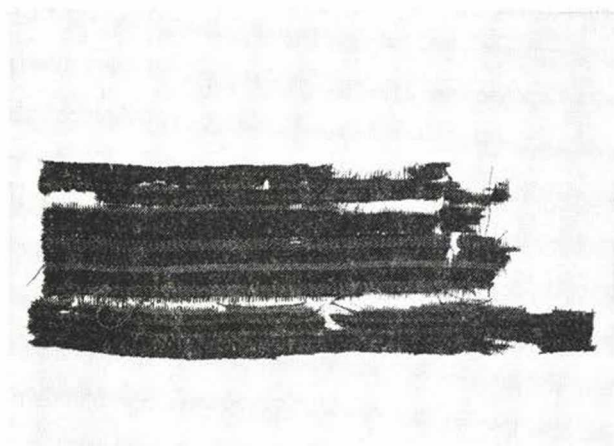
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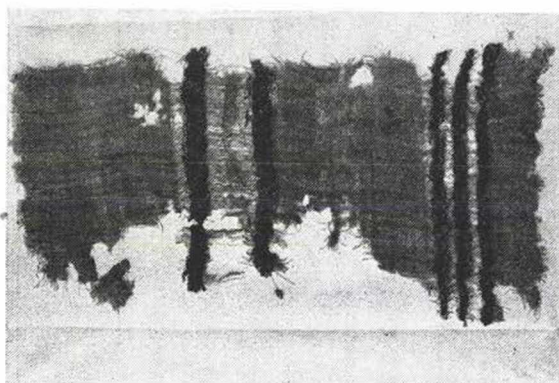
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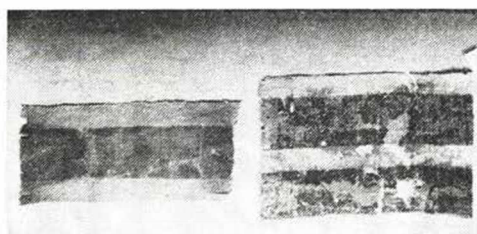
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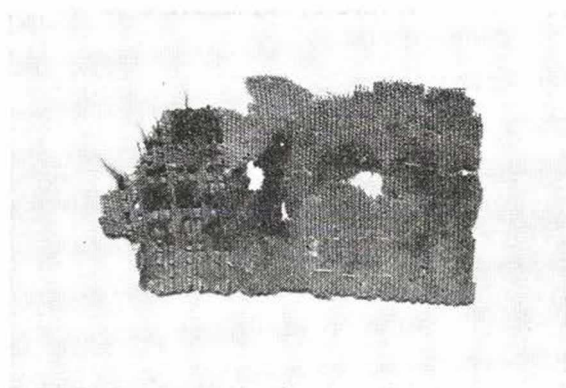
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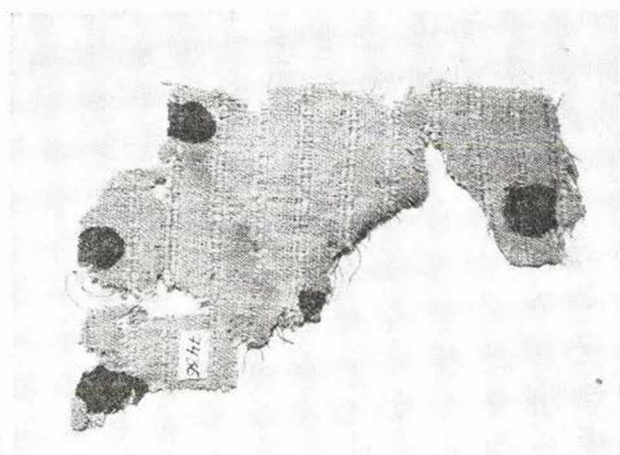
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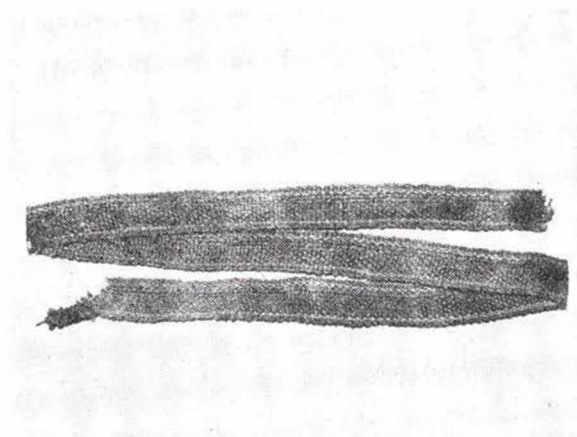
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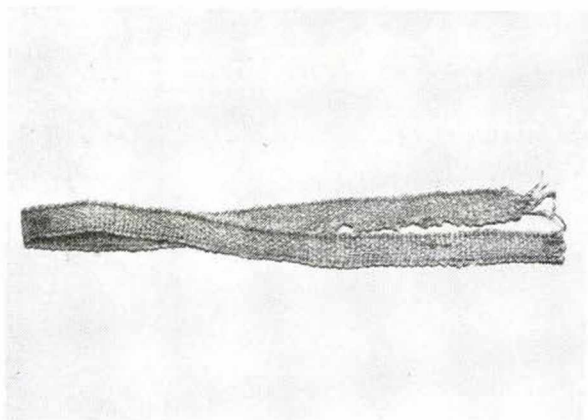
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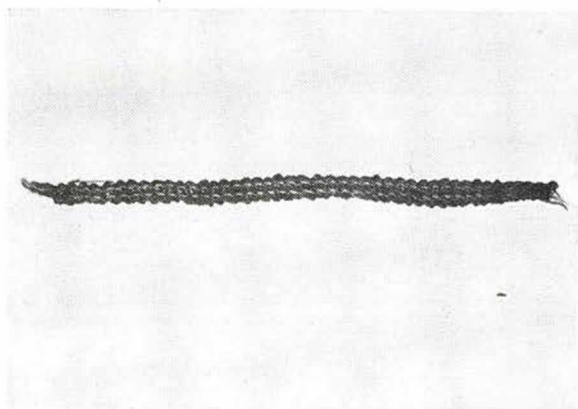
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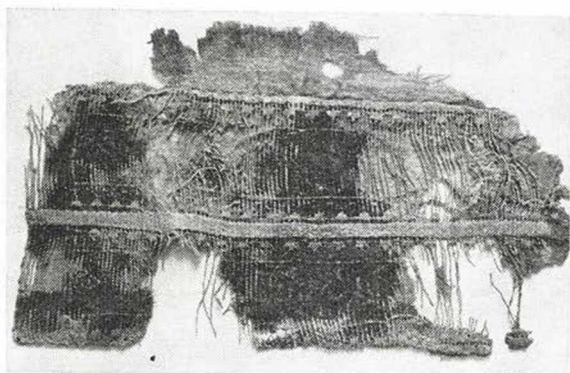
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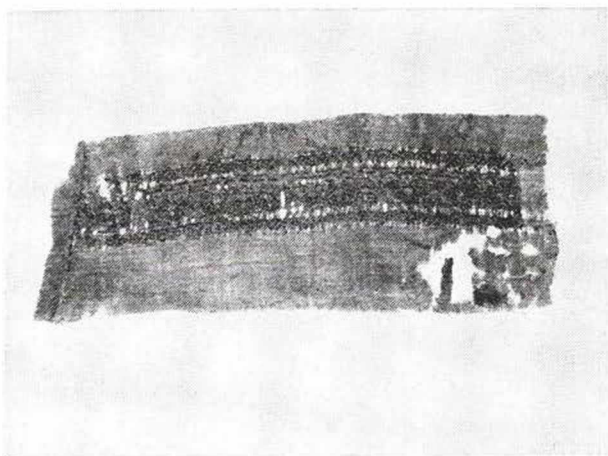
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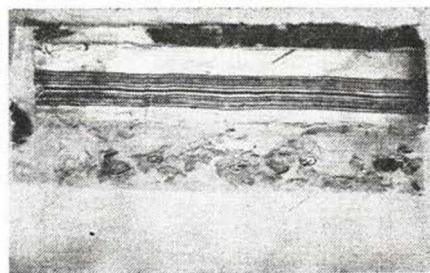
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134a



134b



134c

system and a larger four-petal vine leaf in the middle; with No. 15 it appears on two sides of the waving line of tendrils, and with No. 16, in similar way, but in a rigid double row.⁴¹ Their strong density, so to say, running into one another, is conspicuous. In the course of the development of decorative arts this phenomenon is held as a sign of the advanced age, i.e., of growing old. The motifs of vine foliage were spreading in the 2nd and 3rd century, coming from the East,⁴² as third rivals to the acanthus scrolls and ivy motifs. Syrian cultic sources may also be detected, and they were folk-motifs rather of the lower strata of the population. The textile relics may in general be dated to the 4th–5th century; but their appearance even in the 3rd century is held to be possible.⁴³

An eight-petal star among the relics of purple cloth applied on linen (No. 18) with its heart-shaped spacious leaves makes us remember the changes of the foliage ornaments in the 6th century. In the ornamentations of the late antiquity these ample, spacious leaf shapes were earlier unknown. They are, however, related in spirit to the floral ornaments of the mosaic of the S. Apollinare in Classe in Ravenna. This eight-petal star appliqué – with schematic leaf patterns constructed into an emblem and cruciform figures amidst them – fits into the simple rigid system with the patterns already as religious symbols.⁴⁴

Two stripes with scrolls, No. 19 and No. 20 are representants of the ivy scrolls traditional all over the late antiquity.⁴⁵ The pattern of vine foliage and bunches of grapes are spreading on Mesopotamian and Persian tree of life motifs on the piece originating from Faiyum (No. 17).⁴⁶ The variant in question is dated by Wulff and Volbach to the 4th or 5th century.

Also emblem-like appliqués are No. 22 and No. 21 approaching the orbiculus shape, with eight-petal star in their light coloured inner part which is rounded off on both ends, and with arabesque motifs and a rigid foliated border. This pattern is put to the 5th century.⁴⁷

The chief ornament of tunics was a larger quadratic emblem-like appliqué. These appliqués were for the most part plainly purplish-violet coloured, but also multicoloured ones are not infrequent among them. The twin piece No. 23 bordered with a waving row, in its central field with hardly discernible antithetic symmetrical animal figures is unicoloured. The Persian-Sassanian influences reached the eastern regions of the Roman Empire about 400 A. D.; this relic, however, may be dated rather to the 6th century. These oriental features do not always represent direct influences coming from Iran; they may also be Syrian-mesopotamian ones.⁴⁸ Emblems of such structure were still living in the late periods of the Islam; P. du Bourguet knows about similar ones originating even from the 11th century.⁴⁹ In the internal round of another such rectangular but multi-coloured emblem of our collection (No. 27) we see the silhouette figure of a hare-shaped animal in a gaudy floral wreath. In the mosaic art these emblem pictures with silhouette figures had already taken shape in the 1st century A.D., their structure is close mostly to the mosaics of the 4th century. The circumstances of closely related textile finds, however, suggest that this group dates rather from the 6th century.⁵⁰

The mostly stripe-formed patterns with rows of round sunk panels and figural representations in each round field are, as a matter of fact, interlacings of larger size. The circular loops of piece No. 25 are smoothly connected, while No. 24 is modified by using intermediate smaller loops. Owing to heavy damages, the animal figures of the former one cannot be recognised; besides, there is a foliage ornament on both sides of it. The small intermediate loops of No. 24 did not crop up in the decorative arts earlier than in the 5th century.⁵¹ But they were durably surviving and can even be found as late as in the 10th century.⁵² Also P. du Bourguet, generally dating to as late as possible, places these specimens with rows of silhouette pictures and keeping up the Hellenistic Roman heritage to far later periods, to the 6th or 7th century.⁵³ In addition to their dark violet fundamental tint, both pieces have also two shades of yellow in them.

The textile fragment No. 26, a double-band tunic sleeve decoration, with an antithetically running row of animals is a more distant relation to the former two pieces. But these figures of running dogs, birds, lions are dated to a much later period, to the 8th century.⁵⁴ In respect of the silhouette picture style, it is noteworthy that they durably survived in

other branches of Roman art too, and recently research considers them stylistic achievements of Roman national art for further enriching the heritage of Hellenistic forms.⁵⁵

An exceptional one in our collection is the four-circle structure with a stylised fruit-basket in each (No. 28). In Christian symbology these genre-like representations became the symbols of the Eucharist.

A more numerous group of the collection is closer to the ornamentation methods of the Hellenistic-Roman decorative arts, mainly to that of ceiling decoration. Some ornaments appearing on wool woven, damask, or brocade-like silk cloths, representing mainly ceiling-coffers are well known from wall coverings of stucco, stone, or wood, and also from the sphere of the so-called *opus sectile*. The specimens No. 25 and No. 30 follow most precisely the structure of ceiling coffer patterns. On these the octagonal panels of the rectangular framework reflect in their entirety the ancient lacunars. Both closely related patterns show octagonal coffer works with smaller squares standing edgewise, decorated with rosettes. These, in addition, coincide with the forms of mosaics in that one of them (No. 29) has light-coloured patterns on dark ground with birds in the coffers, and, on the contrary, the other one shows similar figures in dark colours on a light coloured background (No. 30). This octagonal coffer system is known in the mosaic art since the Severian era and there it became a long living pattern. In the textile art of the late antiquity this kind of ornament resembling the design of later herring-bone stitched diapers is considerably rare. Closely related pieces from Faiyum proved to be made in the 7th century.⁵⁶ Their 5th-century origin is supported also by the circumstances of their finding; some uniform piece is known even from a layer that became closed around 460 A.D. We have two further relics which are connected with these also in that one of them is decorated with a pattern of white blank parts on black ground and the other is partly the inverse of it. The related pattern No. 31 at the same time reflects a mosaic decoration which is very broadly known by mosaic artists from the 4th and 5th century. The octagonal field system of this piece that may be dated to the 8th century is rich also in light-coloured design on dark ground and *vice versa*, with rosette-rows in the zigzagged interstices. In respect of these structures known from Akhmim, there dating from the 4th–5th century, give adequate information.⁵⁷

From among the specimens coherent with the infinite geometric patterns of ceilings, stucco decorations and floor mosaics one would date the damask silk fragment No. 32 to about the 7th century on the basis of the interposed hooked cross motifs.⁵⁸ A similar pattern was known from the Schlossmuseum of Berlin. The variants of round patterns on both the wollen (No. 33) and silk cloth (No. 34)⁵⁹ are decorated with inserted stars, too, and they may be put also to the 6th–8th century. The silk cloth No. 35 is already known from the relic from Antinoë dated to the 4th–6th century; its fretty square pattern occurred also on pieces from the 4th–6th century.⁶⁰ Cloths with rows of square fields (No. 36) and also some with

crosses included in squares (No. 37) belong yet to this group. The opinion as to they have been manufactured in the 8th century might be justified.

The most significant and at the same time most numerous group of our collection consists of those pieces of more intricate patterns which were made of multicoloured wool by needle weave and the majority of which came from the collection of R. Forrer of Strassbourg. The perhaps most complete piece of the group, a clavus originating from Faiyum, was donated by Br. János Weissenbach (No. 38). This system of oblong-shaped emblems, arranged in zigzag rows, rectangularly to one another includes round fields in the interstices. Both emblem formations are filled densely with strongly stylised human and animal figures. This pattern making an expressive impression is multiply known; as a significant variant meaning perhaps the top in the development of Coptic ornaments it is dated by most people to the 6th–7th century. On the basis of the abstracting, stylised antithetic pairs of animals even the general opinion on the Sassanian origin of the pattern emerged.⁶¹ G. Egger thought that this type is the full accomplishment of the tendency in Coptic textile art which made its progress from the realistic and natural classical ways of representation towards the increasingly unbound, spatial two-dimensional structures. This style in our opinion characterized as expressionist,⁶² of which the colourful, dense, rich and zigzag configurations changed into increasingly stylised, sometimes arched, sometimes hard rectangular ornaments, constitute, so to say, the precursors of the pattern world of the later carpet and tapestry art of Islamic regions. Our relic in question fits into Group VI of the well-known stylistic classification of O. Wulff–W. E. Volbach.⁶³ The congested, two-dimensionally extending patterns of these textile emblems which were applied ornaments on decorative garments repeatedly appear in the forms of round or oval orbiculi. The figural representations are ever more abstracted. In a part of them – and this seems to be the tendency of changes – the figures are modified until they grow unrecognizable and mixed with one another, while the too compound, intricate patterns entirely depart from the world of ancient forms. As predecessors of these also the silk relics of the oriental Sassanian patterns may be mentioned (Nos. 39, 40, 41). The fairly undamaged piece No. 39 is outstanding for its rich system of human and animal figures, and for the antithetic animals around the tree of life in the internal central medallion. In the large round ornament of No. 42 antithetic equestrians, below them small animal figures can be distinguished. This originates also from the tunic the part of which was relic No. 38.⁶⁴

Though these types of applied ornaments with internal circles and natural formations of patterns unfolded by the 4th–5th century,⁶⁵ the time of manufacture in this novel expressive form was the 6th or 7th century; du Bourguet would place some of them into the 11th century.⁶⁶ In spite of their figurative representations they were dated by M. Dimand to the Islamic era, i.e., the 7th–8th century and in this he was followed by L. Kybalova.⁶⁷ According to more recent opinions this type of garment

decoration survived very long in the Coptic world under Islamic rule. The existence of these structures with further strongly abstracted elements can be proven in the 10th century.⁶⁸ The ways how the borders were made can be of great help in dating these pieces. The geometric borders created by four antithetic right-angle forms (L) occur in the 8th–9th, but can be found even in the 10th century.⁶⁹

The next group contains details of strips (*clavi*) with ornaments needle woven of multicoloured woollen threads, closely related to the preceding one. The patterns of these are also rich, compound stylisations, mostly between double or triple surrounds. Their elements are floral decorations, trees, hardly recognizable animal figures, lions (?). A more complete piece is No. 43, in the central medallion of which two lions can be seen below a tree, with human and animal figures beside them.⁷⁰ There are similar specimens dated by du Bourguet to the 11th–12th century. The relic No. 43 has one of the most congested, intricate ornamentations even among the well known similar ones, with elements already far from the traditional classical patterns. On its vivid ground the zigzag patterns are overcrowded with narrow white scroll-like contours. Also the multiple surrounds indicate an over-mature, late stage of style. The fragment No. 46 is similar; its full crammed decoration system is merely ornamental; the surrounds are conspicuously alike the preceding one. On other strips human figures can be seen: such is for instance the head-and-shoulder picture of Christ with a row of fish in the border (No. 44). On piece No. 45 indefinable saints — or winged angels (?) — can be seen in a medallion, in full figures. Even A. Effenberger would date similar ones to the 9th–10th century.⁷¹ On one of our specimens (No. 54/a), an early formulation of the Annunciation appears.⁷² Fighting animals and a dog mauling a stag appear on No. 47. Iranian spirit is reflected in the motif of antithetic birds on piece No. 48. Even some representations known from other branches of Coptic art and occurring in more remote spheres of oriental art crop up, like the jewelled and veiled woman figure sitting on an animal (No. 49).

The abstracting character of this group as seen in the case of the preceding orbiculi, too, is attributed to an inclination of Coptic art as a whole; in addition these types of patterns must have less offended the Islamic aversion to represent figures. According to recent results they may date from the 8th–10th century; but, according to the opinion of others, some pieces have their origin already in the 6th century.⁷³ Also dating them to the 11th century occur, as in the case of No. 47.⁷⁴

The few textile fragments on which the ornament structures are hardly discernible because of heavy damage, are also related to the previous group. Besides, these demonstrate the particularity of late-antiquity textile arts in the Roman Empire whereby patterns seemingly far from one another in character appear in one and the same structure. Namely, in the bands the crammed, intricate stylised patterns of the previous groups can be seen, while the ornamentation of the more extended internal surfaces shows a concentrated, closer order of motifs. In the case some pattern

types were separately found, one would date the origin of the decoration to a later period. Especially distant from the classical forms is No. 52, with its black-contoured, spreading, patch-like, fanciful geometry. The ending development of a millennium and a half is indicated by the loosening forms, and, at the same time, the manner of developing the motifs of the Islamic textile art is anticipated by them, what is more, of an animated period of it. The relic No. 49 is characteristic for its multiple patterns in the borders and the rich, overcrowded stylisation in the wool cloth on linen grounding. In the emblem a jewelled and veiled woman figure is sitting on an animal, with two birds in the outer part. On the detail which may be dated back to around the 6th century the intruding forms of Sassanian character can be well observed. Quite a series of such intricate, dense stylisations can be found on several rather fragmentary pieces of our collection. Also the arched sections beside the larger but destroyed emblems of No. 50 and No. 51 are filled with similar elements. The arches of the larger emblems can be distinguished on both; the abstracting patterns survived rather as surrounds, or, respectively, in the arched sections between the surrounds and the emblem fields. On No. 51 the stylised fish figures known from Nos. 44 and 45 can be found.⁷⁵

Strip-shaped cloth fragments belong to the following group, or, at least, details remained from larger patterns. They show more or less close relationship with the preceding abstracting groups. On the silk-woven piece No. 56 even two such parallel stripes can be found. Most of them are band-like and appliqués on decorative garments. (Nos. 54, 55, 59, 80, 53, 58, 61). The geometric emblem rows of No. 54 are filled with those "gem" motifs which we are able to trace from the 6th century on, generally in other artistic forms, too.⁷⁶ The pattern found also in multiple parallel stripe rows was observable even in the 8th century, and afterwards survived in the sphere of Islamic ornaments. No. 55 is a strip needle woven on linen grounding with yellow, blue, green and brown silk threads, having two decorating bands. The pattern is a row of medallions between two borders of disc rows with bird figures;⁷⁷ similar pieces were dated earlier to the 6th—7th century. The decorative strip No. 58 with rosette petals arranged around lozenges is also made of wool yarn on linen grounding; it may be dated to the 5th—6th century.⁷⁸ This pattern of dispersed petals, based on Hellenistic prototypes, is presented multiply, and developed into a complete system on the piece No. 59 with red and black wool and yellow silk amid them. In the plain olive-green texture of the specimen No. 60 the abstracting pattern runs in the form of two similarly designed bands. In such arrangement this kind of pattern is known also from the 10th century.⁷⁹ In the two medallions of No. 61 atithetic pairs of birds can be seen.⁸⁰ Due to arched forms and to other features, No. 57 is a similar textile fragment of a similar strip. No. 56 and No. 53 show some closeness to the preceding abstracting forms.⁸¹ On the others (Nos. 54, 55, 59) those rows of medallion sectors appear the motifs of which, resembling included gems and pearls are so well known from mosaics, wall-paintings, ivory carvings, etc., since

the 6th century.⁸² The pattern that survived considerably long was maintained by Byzantine art up to the 17th and 18th century in the ornament treasury of the icon art. The variegated reserve rows of these cloth strips with the small gem-like applications amidst them are specific precursors of the carpet and tapestry pattern elements of the Islam. Some of them, however, grew more simple, into less compound patterns of rosettes, petalled flowers, or pearls (Nos. 58, 59). The foregoing decorations occur on Coptic textiles up to the 9th century.⁸³ Somewhat separate among these stripe-like patterns is the piece No. 61, that may be dated to the 6th – 7th century. With the pairs of symmetrical stylised animal figures in the medallion row of its central main stripe, this piece – it might have been a decoration of either a curtain, or a garment, or a chlamys, – shows direct Iranian influence; the patterns were transferred from there to Egypt very likely through Byzantine centres.⁸⁴

Another group of the round (orbiculus) type needle woven applied garment ornaments belongs to another kind of Coptic art, having several variants. Piece No. 62 is a figural type of this, with two woman figures having nimbus, between them details of a sea scene, dolphins, octopuses and other seanimals. The pattern is as well dated to the 11th – 12th century.⁸⁵ The rest of the orbiculi have fretty designs; No. 63 is a nice specimen, with a head-and-shoulder picture of a woman; it may be put to the 8th – 9th century.⁸⁶ On the piece No. 64 a man figure with nimbus, animals, birds can be seen, on No. 65 already merely a system of flower-petals, stylised floral elements. The carpet, or drapery character is a marked feature of these. Piece No. 66 from Faiyum with its picturesque, extended colourful design, seems to be a fragment of these systems, perhaps a detail of a larger one, quasi the precursor of future Islamic carpet ornamentation. These round garment decorations with fretty patterns have their origin not earlier than in the 6th – 7th century;⁸⁷ recently they are dated to ever later periods. Some of them can undoubtedly be dated to the 8th, 9th and 10th centuries.⁸⁸ It is known that such orbiculi were applied ornamentations on dalmatics. With a large number of these specimens also the surrounds are made up of more patch-like motifs instead of the earlier closed, strict order of them.

Also another type of circular ornamentation is represented in our collection; this may be either linen woven (No. 68) or wool on linen (No. 67). The former one is a roundel with figural decoration, two animals and two birds; the latter (No. 67) from Faiyum is filled with the floral arabesque-form stylised structure of lines that was rather popular in the age of the Roman Empire. How the originally natural Hellenistic motifs were stylised into increasingly abstract arabesque systems in the Roman ages and what further changes were shown by them in Coptic art, finally enriching the Islamic ornaments, can be most clearly seen in the textile arts.⁸⁹ The future carpet-effect was increased also by their colouring (red, yellow, blue and green tints). More recent research would date the pattern of No. 67 to the 7th century in opposition to the generally earlier dates (4th – 5th century)

given by Wulff and Volbach.⁹⁰ Piece No. 68 which occurs also in silk, is dated to the same period⁹¹

The variants of two-dimensional, continuous and infinite arabesque patterns which are at the same time akin to the preceding ones, are represented in our collection by a numerous group. These form mostly greater fretty reserves and the ornaments that are for the most part oval are included in their sections. They were manufactured of wool, with needle weave (No. 69), as well as in the form of silk damask (No. 70). No. 69 has a line decoration, white on red ground, while the same decoration on its silk-woven mate, No. 70 is black on light-brown ground. Especially closely related to the near-eastern carpet style to come are No. 71,⁹² No. 72, the dark blue and white No. 73, the silk damask No. 74. The pieces No. 75 and No. 76 are relatively far from the main characteristics of the group. The former one is a needle woven wool fragment of a rarely occurring pattern. The double coffer-system of its band which is symmetrically divided into rows of oblongs is interrupted by a larger arched central field with a head-and-shoulder portrait of a man in it. In the individual coffers stylised animal figures, among them twos of dogs and twos of birds can be found.⁹³ This pattern occurs in Egypt in the 6th–7th century; here it is known in the form of collar strip on garments. The related patterns of the silk damask fragment No. 79 are already less distinguishable.

The patterns of the pieces Nos. 69, 71, 72, 73, 74, forming a narrow common group and multiply known also from Akhmim,⁹⁴ alike most of the textile patterns of the antiquity, survived very long. According to earlier opinions, these forms were accomplished by the 5th century, still their occurrence in the 9th century can be undoubtedly established.⁹⁵ On the piece No. 72, on one side of it the border part of multicoloured needle woven wool remained; this is a zigzag, meander-type decoration of white linen and dark blue wool. Piece No. 73 from Faiyum is decorated with hexagonal reserves in a hexagonal lattice design. The vividly coloured woollen fragment No. 76, authentically found in an Egyptian grave, with its abstract stylisation can be dated to the 6th century.⁹⁶ This is also an excellent example of the future Islamic patterns developing already in the textile arts of the late antiquity.

There are pieces occurring in our collection with concentrically arranged round fields and mainly with geometric patterns, as No. 87 of wool material and silk damask woven; also a stylised tree of life can be seen on No. 77. With their rather dull geometric features these reflect the origin of later periods, perhaps even the 8th century.

A noteworthy group in our collection is one of the pattern types of flowers, petals and leaves arranged in loosely scattered rows, stemming from the reals of Sassanian motifs which appear on the mosaic floor of Antioch since the turn of the 5th and 6th century,⁹⁷ but were recently established also in Coptic textile art with archeological authenticity. These rows of flower petals and calyxes scattered on linen ground appeared

uniformly in several branches of the decorative arts. The birthplace of this wall-paper-like pattern was the Sassanian-Persian culture undergoing an artistic revival started in the 3rd century; therefrom it had spread into several directions. In the flower, petal, or often blossom-like patterns infinitely repeated in loose rows which are more distinct than the majority of earlier motif-systems, like that in the middle of No. 81, frequently human or animal figures occur, either in the form of similar loose rows, or in central position.⁹⁸ In the wake of Egyptian grave finds it also became clear that employing these drapery-like patterns was connected with the ceasing of the mummy burials. Relatively early occurrence of them has been recently increasingly proven.⁹⁹ In No. 82 from among these pieces the fragmentary larger middle pattern is related to the forms of the Iranian palmette type spreading in the northern steppe regions. This motif can also be found in the domain of Hungarian ornaments prevalent in the age of the conquest. Its analog occurrence in Akhmim-Panopolis enables us to date it back to the 5th century.¹⁰⁰ Such leaf-patterns appear also with bordered ornamentation (Nos. 83, 84); the latter one is decorated also with the spear-shaped leaf-ornament of *clavi* which was a very popular motif of the Islamic textile ornamentations up to our days. Both pieces are examples of the coloured silk thread weave on loosely woven linen ground. These spear-shaped leaf forms enter also among the decoration rows of scattered small flower petals in the forms of stripes. But we meet them also as motifs of figural patterns from the 5th–6th century (in Arsinoe from the 6th–7th century).¹⁰¹

These motifs in rows are seen on the piece No. 85 by the side of a double foliated flower-petal stripe. Sassanian variants of them have been proved as occurring in the 7th–10th century.¹⁰²

A characteristic form of the *clavus* ornaments is the spear-leaf-form end of the strip which is frequently either an appliqué or a woollen weave on linen ground. It appears sometimes also in other patterns as a marked motif (No. 84). Filling of these patterns may be rather various; we know some of them dated certainly from the 6th–7th century, but they occur still even in the 10th century. Internal fillings of the double piece No. 87 the globe-daisy patterns are in close relation to 6th-century mosaic relics, mainly with the floral ornaments of the S. Apollinare in Classe of Ravenna; according to du Bourguet they can certainly be found in the 8th century.¹⁰³ Further pieces of the group are No. 88 and No. 89, each with an internal stylised plant. In the waving-surrounded inner fields of No. 86 two small stylised animals take place. There were opinions dating them very late, even to the 11th–12th century.¹⁰⁴

The following group of the *clavus* strips includes more marked arabesque stylisations with harder lines. No. 90, on its silhouette scroll ending has a small orbiculus; this pattern is known as an authentic find of the 7th century.¹⁰⁵ But it is dated also to the first part of the 11th century. From among the late silhouette-patterns the one on No. 91 with its scroll border and silhouette stylisations of ivy tendrils in the section rows shows the

antic Coptic influence that entered into the sphere of Islamic arts around the 12th–13th century.¹⁰⁶ The zigzag pattern band of No. 92 resembling future herring-bone embroidery may, according to general opinion, be dated to the 8th century.¹⁰⁷ The borders of strip No. 93 within this group and its inner main patterns are interlacings which were so strongly marked throughout the Roman age. From the strips No. 94, 95, 96 and 97 the two first ones are constructed of rows of diagonally set squares. Egyptian origin of these linen strips on woollen ground can be not more than assumed. The fretty pattern on No. 94 was a very widespread band decoration of Coptic garments and known from the 5th–6th-century tombs of Antinoë;¹⁰⁸ its survival up to the 8th century can be proven.¹⁰⁹ The pattern of No. 95 with lozenge-lattice rows, resembling herringbone embroidery, anticipates future times and occurs also in the 10th century; A. F. Kendrick thought it was a very early one.¹¹⁰ Piece No. 96 showing the pattern less clearly can also be put to the 8th–9th century.¹¹¹ Still more indistinct and showing general design is the strip No. 98 with the row created by arrow-shaped figures.

To the group of single-rhythm strips belong the pieces Nos. 99 and 100, with scroll decorations. The former one might even be one of the capricious, flexible scrolls of the floral pattern constructions of the secessionist style. The massive tendril system with globes no No. 100 occur between the 4th–5th and the 8th century; we date our specimen rather from a later period;¹¹² in the form used by another branch of art, namely, as a decoration painted on a little box, it is found already around 550 A.D.¹¹³ The spiral interlacing of No. 101 is known as one of 5th-century origin.¹¹⁴ Looped weave with interlacing is the pattern of No. 102, with early origin and long survival.¹¹⁵ The pieces No. 104 and No. 105 are decorated with rows of Kufitic or other oriental letters. In the two broader stripes of the striped patterns of the cloth detail No. 103 a row of Kufitic letters is found. By itself the plain striped design does not prove the Arabic origin of these textile relics found in Egyptian tombs. The italic-type oriental letters, however, raise the suspicion of Arabian origin of the two cloth pieces which were very likely made in Coptic weaver shops; there exist similar ones dated between 1000 and 1200 A.D.¹¹⁶

The group of geometric stripe patterns is represented in our collection by pieces No. 108 and No. 107. These hard lined patterns originate from interlacings and are late products of Coptic textile art reaching far into the Islamic ages; they can be found even in the 13th–14th century.¹¹⁷ The vairants of them enriched with transversal stripes (No. 109) may be put to the 8th century, but certain forms had reached even the 15th century.¹¹⁸ The pattern of No. 110 and No. 111 is a cross with gem decoration. It is widely known since the 6th century, a motif living in the ecclesiastical art of the Eastern Church up to the 13th century; it can be definitely identified in the Coptic textile art of the 6th–7th century and according to certain opinions it may be followed up to the 11th century.¹¹⁹ The generally known symmetrical heart-shaped flowers of the age of the Roman

Empire and rosette forms developed from them can be seen on pieces No. 112 and 113. The former one is known from several floor mosaics, among them from Pannonian relics.¹²⁰ In the wake of their occurrence in Sakkara, we date these motifs to the 6th–7th century.¹²¹

The woven strip No. 114 took as its example the shaded, so-called "rainbow" zigzag colour patterns popular in the late-antiquity decorative arts, with small rosettes on it. Following the excavation in Antinoe occasionally also the Persian character of these textile patterns known already from the 6th–7th century emerges.¹²² These zigzag colour shades were continually spreading since the 5th century; employing them was rather common, starting from the mosaics up to the miniatures and illustrations. Piece No. 121 is very close to them, too. These patterns were surviving even in Egypt and later on in the times of the Islam.

A specific separate group of our collection is that of wool satin-stitches on linen where the main pattern is created by the plastically protruding technique of wool. From Faiyum and from other grave finds several such wool cloths on linen turn up in our collection; they are for the most part undyed, or sometimes having a slight red colour. The decorations are rather geometrical, with lozenge-lattice systems. They occur both in extending patterns as well as in the form of strips. No. 115 has a multicoloured pattern, No. 117 is red wool with two interrupted bands, and the likewise double band of No. 116 is ornamented with a lozenge row of other type. All of these may be dated to the 6th–8th century; the technique where the patterns formed of silk or wool are loop woven is also close to them. This technique and the type of ornamentation closely connected with it became widespread in the Islamic world, too; it was still living in the Iberian Peninsula in the 13th century.¹²³ Piece No. 118 is a detail of brown and red-and-blue silk woven cloth; similar relics often come up in grave finds and were earlier dated by research to relatively late periods (6th–8th century). The woollen material of No. 119 shows triangle rows. The wool and hemp woven strip No. 120 is closer to the group with lozenge patterns. The three-band hemp woven strip No. 122 with its wavy pattern row lies less close to this group of relics. Similar ones are known from tombs of Thebes from the 4th–5th century. The needle woven piece No. 123 with rainbow character and precisely non definable may be classified as belonging to this group,¹²⁴ as well as the fragment No. 124 which, regarding its patterns, is closely related to wall paintings.

The striped, streaky pattern, popular in the coming Islamic world up to our days was rather widespread. This kind of textile often made of linen is represented in our collection by relics No. 126 with triple brown stripes and No. 127 with a multiply striped pattern. The striped piece No. 125 is silk woven. Piece No. 126 with multicoloured bands is a detail of linen cloth made with golden threads and a waveline decoration in it. This pattern which came into the Arabian textile ornamentation from the realm of Coptic weaves probably existed in Egypt in the 5th–6th century.¹²⁵

Fragments with indistinguishable patterns are Nos. 130 and 129; according to grave finds. No. 131 has its origin in the Ptolemaic age, in a tomb of about 280 B.C.¹²⁶

Finally, the review of our collection comes to an end with a few strips of red and undyed mummy cloths, Nos. 133, 132, 134.

¹ Forrer 1889, 5–6.

² Egger 3–5. According to his opinion the traditions of ancient forms survived in the sphere of Coptic textile motifs, surpassing by far even the era of Justinian, primarily in those one might say expressive forms so much harmonising with local Egyptian traditions. These features are conspicuous in Coptic art even in the late centuries of the Islam.

³ Forrer 1889, 1–8.

⁴ The chronology divided into eight periods by Wulff–Volbach not aimed at making time definitions (this applies especially to the later periods) is at present out of date.

⁵ Egger 7–9; Bourguet II, 1 ff.

⁶ Schubert 13–28; 178. I–III. t.

⁷ Wessel 195.

⁸ Strzygowsky XVI. (On the compound nature of Coptic art.)

⁹ Parlasca 121. On the modes of selection.

¹⁰ Dillmont 1 ff.

¹¹ About the features common with the decorative elements of mosaic art see especially: Levi 436–447; Kiss 56; Dimand 28–29.

¹² Dimand 28–34.

¹³ Wessel 254–255; Effenberger 217.

¹⁴ Egger 4–5; Effenberger 176.

¹⁵ Essential literature on the subject is the following: Forrer 1889, 1–8; Kendrick I; Dimand 1924, 2–18; Svoboda 132; Wessel 180 ff.; Bourguet I, II; Effenberger 176.

¹⁶ Forrer 1891, 25 ff.; Falke; Dillmont 1 ff.; Wulff–Volbach IX. ff.; Kühnert–Eggebrecht 3–8; Volbach; Egger 4–5; Dimand 10–18.

¹⁷ Wessel 202.

¹⁸ Schmedding 168, 245. Cat. No. 136, 229.

¹⁹ Schubert 13–28; Jacobi 92–95. Endeavours to summarize the textile arts of the late antiquity, but gives no separate evaluation of the pieces of the Museum of Industrial Arts which are shown only in figures (inv. nos. 7430, 7433, 7434, 7455, 7462, 7478, 7479, 7480, 9013).

²⁰ Kühnert–Eggebrecht.

²¹ Kiss 179. Fig. 12.

²² Blake I, 83, 97, 109, 115; Blake II, 83, in the 2nd century already with a small cross.

²³ Also P. du Bourguet who usually dates the relics to periods later than those according to general opinion, puts the pattern to the 5th century. Bourguet I. B. No. 1; Dimand 28–29, 34, 36.

²⁴ Egger T. 3; Kendrick I. IV. T. No. 209.

²⁵ Schubert 13; Kybalova 70. Characterizes the technical features of the group by the pieces of the Ermitage in Leningrad (No. 11620 etc.).

²⁶ Egger 6.

²⁷ Wulff–Volbach 9–11; fig. 19; Egger 7.

²⁸ Jaques 3. T; Bröker 1970 No. 131.

²⁹ Shurinova 1967 No. 38, No. 46, fig. 8–9; Török 5, No. 2, fig. 2; Bourguet I. B. 7, 10.

³⁰ Kybalova 120. No. 71; Zelikova.

³¹ Egger 1. T.

³² Bourguet I. Nos. B. 1, 4, 32; dating it to the 5–7th century would be recommended by Glück 34. T.

³³ Shurinova 1969 No. 68; Apostolaki No. 678; Guerrini No. 30; Kybalova No. 69; Bourguet Nos. B. 7, C. 52, 57, 62; Török 4. No. 1. fig. 1.

- ³⁴ Wulff-Volbach 33. 69. t.; *Shurinova* 1967 No. 54; *Egger* 4., 10. T. dated it to the 4-6th century; to the contrary *Bourquet I.* No. C. 43.
- ³⁵ *Shurinova* 1967 46, 88. T. Nos. 31-32, places it to the 4-5th century.
- ³⁶ *Shurinova* 1967 fig. 17, complete analogy; *Kybalova* No. 77; *Bourquet I.* No. C. 44. *Török* 5-6, No. 3, fig. 3.
- ³⁷ Wulff-Volbach 28, No. 9248, 59. T.
- ³⁸ Kendrick 27. T. No. 187, would place it to the 3-4th century.
- ³⁹ Kiss 227, fig. 39-40.
- ⁴⁰ *Bourquet II.* No. 216; *Bourquet I.* No. D. 1; No. F. 222; Kiss 227, fig. 33/a, 39-40; the pattern is known also from the collection of Dr. Aladár Dobrovits.
- ⁴¹ *Shurinova* 1967 71, No. 123; *Kybalova* 37; *Bröker* 1967 No. 14; *Török* 6, No. 4, fig. 4.
- ⁴² Glück 7.
- ⁴³ Kádár 96; *Bourquet I.* No. A. 20-21; *Bröker* 1970 No. 145; *Kybalova* 76, 125; *Shurinova* 1967 fig. 23-24; a piece in the Déri Museum of Debrecen is similar, too.
- ⁴⁴ Wulff-Volbach 33. No. 4633. b.
- ⁴⁵ Guerrini 1957, 8010, No. 9.
- ⁴⁶ Wulff-Volbach 33. No. 9253; Glück 7. 18. T.; *Kybalova* 75, 124.
- ⁴⁷ *Shurinova* 1967 Nos. 109-110.
- ⁴⁸ Wulff-Volbach 57, fig. 10056; *Egger* 8.
- ⁴⁹ *Bourquet I.* No. H. 28; Wulff-Volbach XIII.
- ⁵⁰ *Egger* 9.
- ⁵¹ Wulff-Volbach 10, No. 9195; *Zelinkova*; *Shurinova* 1967 Nos. 85-86; *Kybalova* puts the specimens of the Pushkin Museum in Moscow, among them No. 342 to the 4-5th century; *Bourquet I.* mentions some evidences proving their occurrence even in the 10th century, Nos. F. 145, 148, etc.
- ⁵² *Bourquet I.* Nos. 151-151. b.
- ⁵³ Kühnert-Eggebrecht 8; *Bourquet II.* Nos. 177, D. 38, 67-68, dates it to the 6-7th century; *Effenberger*, fig. 115, would place it to the 6th century; an identical variant, see *Egger* 14. T., dating it to the 5th century.
- ⁵⁴ Kendrick No. 151, 30. T.; *Bourquet III.* 39, 45, 51; *Török* 13-14, No. 11, fig. 9.
- ⁵⁵ Becatti.
- ⁵⁶ Wulff-Volbach 130 No. 9032; Kendrick No. 537, 25. T.; *Bourquet I. G.* 3; *Török* 6-7, No. 5, fig. 5.
- ⁵⁷ Kendrick II. 535, 537. 24-25. T.
- ⁵⁸ Peirce-Tyler take no standpoint in the question of dating. *Forrer* 1891 8/2. T.
- ⁵⁹ Completely identical specimens of this kind of textile are known in several European collections. *Forrer* 1891 9/4. T.
- ⁶⁰ Falke Nos. 9-11 from Antinoe, Nos. 37-38 from Akhmim.
- ⁶¹ *Shurinova* 1960 fig. 10, places the group into the sphere of the 3rd Coptic period, following the Hellenistic period I and „transitory“ period II; *Shurinova* 1967 Nos. 183-186, 98. T. places the products of the abstract school to the 6-8th century; *Bröker* 1970 Nos. 191-192, to the 6-7th; Wulff-Volbach 93, 123, Nos. 2237, 4618, 6958, from Akhmim.
- ⁶² *Egger* 7, 10, in his periodization places these patterns into the last group; Kendrick III. No. 632, 9. T. B. 177; *Bourquet* 1964 G. 303; F. 105, 117, 130; *Török* 19, No. 18 fig. 15.
- ⁶³ Wulff-Volbach 90, XIII., No. 6943, date them to the 6-7th century.
- ⁶⁴ *Török* 19, Nos. 19-20, fig. 16-17; *Apostolaki* 729.
- ⁶⁵ *Bröker* 61, No. 110.
- ⁶⁶ So already Kendrick III. 1.-15. T., 10/639. T.; *Egger* 45. T.; *Guerrini* No. 62, No. 74, Inv. No. 8014; *Bourquet II.* G. 366; *Kybalova* 129-133, Nos. 81-83; *Blažkova* No. 2, fig. 33-34; Kádár 98-99, A. T.
- ⁶⁷ Dimand 48; *Kybalova* 106, No. 57.
- ⁶⁸ *Bourquet II.* G. 298-303, according to him these pattern systems appear earliest in the 6th century but the existence of some pieces originating from the 10th century can also be proven. Nos. G. 340, 366.
- ⁶⁹ *Bourquet* Nos. 273, 334.
- ⁷⁰ Kendrick III. No. 669 13. T. *Bourquet II.* Nos. G. 366-367; *Török* 19-20, No. 21, fig. 18.
- ⁷¹ Wulff-Volbach Nos. 6955-6958; *Effenberger*, fig. 124, full analogy.
- ⁷² *Bourquet I.* 314-, 180, 182.

- ⁷³ *Guerrini* 105, No. 9706; *Egger* 50. T. dates it to the 7–8th century; *Bourquet II*. G. 333; *Bröker* 1970 No. 164; *Kybalova* 137, fig. 88; *Shurinova* 1967 88. T. puts it to the 7–8th century, too; *Effenberger* 216, 238, fig. 122, dates some similar ones even to the 10th century, first of all ones that are close to our piece No. 7432, while piece No. 62.1167.1 to the 8–9th century.
- ⁷⁴ *Blažkova* 44 ff.
- ⁷⁵ *Wulff–Volbach* 124, No. 6897; *Egger* 54–55. T. dates it to the 7–8th century; *Shurinova* 1967 Nos. 207–208 to the 7th.
- ⁷⁶ *Wulff–Volbach* 124, No. 6897.
- ⁷⁷ *Wulff–Volbach* 109, No. 6883.
- ⁷⁸ *Wulff–Volbach* 113, No. 9666.
- ⁷⁹ *Kühnel* 6. T.
- ⁸⁰ *Bourquet II*. F. 17–18, 116, G. 4, 7, dating it too late, to the 11–12th century.
- ⁸¹ *Bourquet II*. G. 304, fully analogous with our piece No. 9018, dates it to the 10th century.
- ⁸² *Bourquet II*. No. G. 31; *Wulff–Volbach* No. 6897.
- ⁸³ *Bourquet II*. No. 252.
- ⁸⁴ *Wulff–Volbach XIII*. place these pattern into the fifth group of their classification system; *Guerrini* 104, No. 6825.
- ⁸⁵ *Apostolaki* No. 1380; *Bourquet II*. G. 99; *Török* 20–21, No. 22, fig. 19.
- ⁸⁶ *Bourquet II*. E. 14, 25, 81, 152, F. 42; *Shurinova* 1969 176, No. 216; *Török* 14–15, No. 12, fig. 10.
- ⁸⁷ *Bröker* 1970 Inv. No. 170; *Wulff–Volbach* 105, 123, Nos. 2237, 9169.
- ⁸⁸ *Bourquet II*. No. 213; *Bourquet I*. No. E. 152 places it to the 8th century, G. 307 to the 10th.
- ⁸⁹ *Wessel* 110.
- ⁹⁰ *Wulff–Volbach* 20. T.; *Apostolaki* 133; *Guerrini* No. 73, 8012; *Egger* 55. T.
- ⁹¹ *Blažkova* fig. 35; *Kendrick* 628–629, 8. T.
- ⁹² *Forrer* 1891 8/5. T.
- ⁹³ *Wulff–Volbach* 107–108, Nos. 2236, 6971.
- ⁹⁴ *Forrer* 1891 8/4., 6. T.
- ⁹⁵ *Bourquet II*. No. F. 27; *Kybalova* 109, No. 59.
- ⁹⁶ *Guerrini* No. 88, Cat. No. 7890.
- ⁹⁷ *Levi* 436, 440, 443, 446–447, 83/c. T., 127/c. T., House of the Beribboned Lion; *Blake III*. 101. 122. t. from the end of the 3rd century.
- ⁹⁸ *Wulff–Volbach* 13, No. 6811, 13. T., dating them to the 4–5th century is at any rate too early; *Levi* 436–, 83/c.t. on the Phoenix's house mosaïque. The patterns appear similarly on mosaïque pavements of Antioch; this is the basis of the opinion that they have their origin in the textile art; on Coptic textiles the representation of stylised eagles often occurs. *Effenberger* fig. 113. He places it yet to the 5th century; the tradition of these patterns is generally acknowledged as coming from the Iranian textile arts. *Jaques* 4. T. places them erroneously to the 4th–5th century; *Shurinova* 1967 No. 74.
- ⁹⁹ *Levi* 447; *Kybalova* 80, No. 28 dates it to the 3–4th century.
- ¹⁰⁰ *Kendrick II*. 4/336. T.
- ¹⁰¹ *Wulff–Volbach* 6, 119, Nos. 6968, 9223.
- ¹⁰² *Bourquet I*. E. 116, F. 197–209; *Schmedding* 165–166, No. 134.
- ¹⁰³ *Bourquet II*. No. E. 48, G. 139.
- ¹⁰⁴ *Bourquet II*. G. 56, 96, 137–139; *Török* 18, No. 17 (with erroneous inventory number); we must note here that the piece marked by L. Török with Inv. No. 7043, No. 16, fig. 14 (pp. 17–18) belongs actually not to the Museum of Industrial Arts; the inventory No. is erroneous, too.
- ¹⁰⁵ *Bourquet I*. D. 38, F. 10, 259–261; *Török* 24–25 No. 26, fig. 22.
- ¹⁰⁶ *Kühnel* 49, No. 4549, 25. T. definitely claims the pattern to be of Egyptian origin; *Wulff–Volbach* 62, No. 17524 place it to the 6–7th century; *Török* fig. 23.
- ¹⁰⁷ *Forrer* 1891 15/1. T.; *Kendrick II*. No. 586, 28. T.; *Bourquet I*. E. 154; *Shurinova* 1969 No. 226; *Török* 27, No. 28, fig. 24, would put it to the 12th century.
- ¹⁰⁸ *Kendrick* 16. T. No. 337; *Jaques* 1. T.
- ¹⁰⁹ *Shurinova* 1967 105. T.

- ¹¹⁰ Forrer 1891 6/5. T.; Kendrick II. Nos. 571, 574; Apostolaki No. 1247.b; Bröker No. 195; Bourguet I. F. 239–240, G. 14; Shurinova 1967 Nos. 240, 242; Török 17, No. 15, fig. 13.
- ¹¹¹ Shurinova 1967 No. 240.
- ¹¹² Peirce–Tyler.
- ¹¹³ Wessel 182, 11. T.
- ¹¹⁴ Kybalova 114, No. 64.
- ¹¹⁵ Kendrick 10. T.
- ¹¹⁶ Kühnel 19, 4, 38 I. T. 65, No. 3621, No. 9012, puts it to the end of the 10th century.
- ¹¹⁷ Kühnel 64, 36, 38. T. 3240–3241, dates it up to the end of the 10th century; Bourguet I. No. G. 61 is of the 10th century.
- ¹¹⁸ Kühnel 73, 43. T.; Bourguet I. E. 117 puts it to the 8th century.
- ¹¹⁹ Kendrick II. 321, S. T.; Bourguet II. No. 208.
- ¹²⁰ Kiss 52, fig. 18.
- ¹²¹ Wessel 180–181, 10. T.
- ¹²² Wulff–Volbach 136, No. 14243.
- ¹²³ Pahor 190; Schmedding 42–43, Nos. 26–27.
- ¹²⁴ Wulff–Volbach 11. No. 9073; Bourguet I. No. E. 46, puts it to the 8th century; Kybalova 81, No. 29, is erroneous, by a too early dating to the 4th century!
- ¹²⁵ Kendrick No. 337, 16. T.; Pfister–Bellinger 97–98, 103, Nos. 106–110 II. T.; Schmedding 165–166, No. 134.
- ¹²⁶ The data of the donor, dr. F. Becker.

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